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LONDON	SU,M,T,W,TH	09:45	Cash	Cash	Cash
PARIS	SU,TH	10:20	10 Installments	10 Installments	10 Installments
BASEL	M,TH	11:10	\$305	from 16.6.84 until 30.6.84	from 1.7.84 until 31.8.84
MUNICH	SU,W,F	10:45	\$325	\$333	\$375
FRANKFURT	SATURDAY	10:30	\$34.30	\$37.50	\$41.50
COLOGNE	SATURDAY	10:00	\$325	\$333	\$375
SPAIN-MALAGA*	TH	18:45	\$325	\$333	\$375
SPAIN-GERONA**	F	09:50	\$325	\$333	\$375
ITALY-PISA	F	10:00	\$325	\$333	\$375
ITALY-VENICE	F	10:00	\$325	\$333	\$375
NICE	TH	09:40	\$325	\$333	\$375
HAMBURG	SATURDAY	11:15	\$325	\$333	\$375

\* Flight with Spantax \*\* Costa Brava

...and thank you for flying maof

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THE JERUSALEM  
**POST**  
MAGAZINE



Friday, June 15, 1984

New arrivals



هكذامن الرئس



## WHAT'S ON

Notices in this feature are charged at IS840 per line including VAT; insertion every day of the month costs IS16,810 including VAT.

### Jerusalem

#### CONDUCTED TOURS

**Tourists and Visitors.** Come and see the General Israel Orphan Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 9-12. Bus No. 14, 24 or 5, Kiryat Moshe. Tel. 523291.

**HADASSAH** - Guided tour of all installations. Hourly tours at Kiryat Hadassah and Hadassah Mt. Scopus.

\* Information, reservations, 02-416333, 02-416371.

#### Hebrew University

1. Tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Buses 9 and 26.  
2. Mount Scopus tours 11 a.m. from the Brinman Reception Centre, Sherman Building. Buses 9 and 26 to last stop. Further details: Tel. 02-682819.

**American Mizrahi Women.** Free Morning Tours - Alkali Street, Jerusalem. Tel. 02-699222.

**Emunah-World Net.** Zionist Women, 26 Ben Maimon. To visit our projects call 02-662468, 630620, 815261, 637208, 03-708440, 054-75968.

#### Tel Aviv

##### CONDUCTED TOURS

**American Mizrahi Women.** Free Morning Tours - Tel Aviv, Tel. 220187, 243106.  
**WIZO.** To visit our projects call Tel Aviv, 232909; Jerusalem, 220460; Haifa, 89537.  
**PIONEER WOMEN - NA'AMAT.** Morning tours. Call reservations: Tel Aviv, 256099.

#### Haifa

**Other Centres:**  
**VISIT** The Weizmann House, Rehovot. The Weizmann House is open Sunday-Thursday, 10 a.m.-3.30 p.m.; closed on Friday, Saturday and holidays. For group tours please book in advance by calling: 054-83291 or 83328.

## ART GUIDE

Notices in this feature are charged at IS840 per line including VAT; insertion every Friday costs IS2,520 including VAT.

### Jerusalem

#### MUSEUMS

**Israel Museum.** Exhibitions: Opening Exhibitions: Well-Built Elephant, popular American architecture; How to Wrap Five Eggs, traditional Japanese wrapping; Joan Miro, Sculptures; Eighty Years of Sculpture in Israel; Marc Chagall, Book Illustrations; Window to Islam, Islamic culture, religion, science and court life; Jonathan Borofsky: Face and Body, photographs; Dado Mosich, Sculpture Installation; 12 Pages from Cairo Gazette, News in Antiquities, new excavation finds; Tom Seidmann Freud, Scripts; Permanent collection of Judaica, Art, Archaeology and Contemporary Israeli Art. Special Exhibits: Masterpiece of Greek Pottery, 6th century kylix, Rockefeller Museum; Kadesh Barnea, Judean Kingdom fortress; News in Antiquities, Finds from Phoenician Tombs, 10th to 7th cent. B.C.E.; How to Study the Past (for children). Paley Centre, next to Rockefeller Museum. Closed Saturday. Beit Tichon Works by Anna Tichon; Hamuklat. Hours: Sun., Mon., Wed., Thur. 10-4; Fri. 10-10; Sat. 10-1.

**Old Yehud Court Museum.** The life of the Jewish community in the Old City, and 19th century-World War II. 6 Rehov Hahayot, Jewish Quarter Old City. Sun-Thur. 9 a.m.-4 p.m.

**Sir Isaac and Lady Fifth Wolfson Museum at Helchal Shlomo.** Permanent Exhibition of Judaica. Diorama Room. History of Jewish People. Special Shalom Exhibit. Photograph by Shmuel Katz. Tel. 247112.

#### Galleries

**Galerie Vision Nouvelle.** Kintzov Hovavet, Y.S. Haniache. Original prints by international artists. Tel. 02-819894, 280013.  
**Yakov Greenvald Gallery.** Jewish historical objects in silver for commemorative occasions. Sun-Thur. 10 a.m.-5 p.m., Fri. 10-1 p.m. Hovavet Hovavet, opposite Jaffa Gate.

#### Tel Aviv

##### MUSEUM

**Tel Aviv Museum.** New Exhibitions: Nalun Gutman, pictures and book illustrations. White City, International Style Architecture in Israel.

Continuing Exhibitions, Collections: Listed 19th and 20th century painting, Impressionism and Post-Impressionism. 20th Century Art: Selection of French Art, Twentieth and Twentieth Century Art, Special Exhibitions and Paintings by Albert Moller, Picasso, Bonnard, Matisse, Rothko, Guttuso and others. Special Exhibition: Prints from Jerusalem Print Workshop. Viewing Hours: Sun-Thur. 10-10; Sat. 10-2; 7-10; Fri. 10-1. Helena Rubinstein Pavilion, Exhibition: A Pearl and an Apple. With Life Exhibitions. Viewing Hours: Sun-Thur. 9-1, 9-10; Fri. 10-1.

### Las Vegas

#### DREAM KITCHENS

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**ISRAEL THEATRES**  
**Habima**  
The National Theatre  
Tomorrow, Saturday, June 16  
GHETTO - 9.00  
THE DOLLS' HOUSE - 9.00  
**The Cameri Theatre**  
of Tel Aviv  
Tomorrow, Saturday, June 16  
THE SUITCASE PACKERS  
Kfar Saba - 8.30  
THE SEAQUILL - 8.30  
**PLASTIC AND SYNTHETIC CURTAINS**  
Imported for bathrooms, kitchens, prepared to order. All kinds of table cloths, Terylene floor mats, covers, table protection.  
GRENNER  
29 Rehov Pinsker, Tel Aviv, corner Trumpeldor. Tel. 288770.

**THIS WEEK AT THE TEL AVIV MUSEUM**  
VISITING HOURS  
Sun-Thurs. 10 a.m.-10 p.m.  
Sat. 10 a.m.-2 p.m.; 7-10 p.m.  
Closed Friday  
27 Shaul Hamelech Blvd., tel. 257361  
Information and box office: 261297

#### EXHIBITIONS

**NAHUM GUTMAN**  
Gutman the artist grew with Tel Aviv, his stories and some of his pictures form a kind of history of the city. Other paintings portray Tiberias, Jaffa, Safed, the Galilee and seascapes. The exhibition includes about 130 works, as well as illustrations. Many of the works are exhibited for the first time. The exhibition is sponsored by the Tel Aviv Foundation for Literature and Art.

**WHITE CITY** - International Style Architecture in Israel  
The exhibition is comprised of two parts: the first one 'A Portrait of an Era' includes photographs and building plans accompanied by explanations. The second part includes photographs of houses and of architectural details, taken by Judith Turner, a photographer from New York who specializes in artistic architectural photography. The exhibition is sponsored by the George Wasserman Foundation, Washington, D.C. and the Mordechai Kiyat Foundation.

**COLLECTIONS**  
CLASSICAL 17th and 18th CENTURY PAINTING; IMPRESSIONISM AND POST-IMPRESSIONISM; 20th CENTURY ART; A SELECTION OF ISRAELI ART; THE TWENTIES AND THIRTIES IN ISRAELI ART. SPECIAL LOANS INCLUDING PAINTINGS BY MONET, MORISOT, PISSARRO, BONNARD, MATISSE, ROTHKO, GUTTUSO AND OTHERS. A SPECIAL EXHIBIT OF PRINTS FROM THE JERUSALEM PRINT WORKSHOP, RECIPIENT OF THE EUGENE KOLB AWARD OF ISRAELI GRAPHICS, 1984.

#### MUSIC

**ISRAEL DISCOUNT BANK:**  
ARTISTS GATHERING - Gilah Yaron, soprano; Idit Ziv, piano; Uri Shoham, harp; Teddy King, contrabass; Kenneth Krohn, percussion; Ilan Eshel, trumpet. Programme: works by Berg, Schoenberg, Bolling. Saturday, 18.8 at 8.00 p.m.  
REGITAL - Paul Sperry (USA), tenor; Yonathan Zak, piano. Programme: works by Beaser, Schubert, Poulenc, Bowles, Chandler. Tuesday, 19.8 at 8.30 p.m.  
THE JERUSALEM SYMPHONY ORCHESTRA - Explorations: Portraits of Composers of our Time - Joseph Tal. Conductor: Gary Bartini; soloist: Gervase Du Payer. clarnet. With the Berlin Concert Choir. Thursday, 21.8 at 8.30 p.m.

#### DANCE

**'MOVEMENTS.'** Conceived and directed by Amos Heiz. Compositions in movement for six dancers, who use the Eshkol-Wachman Movement Notation as a central tool in their work. Monday, 18.6, at 9.00 p.m.

#### SPECIAL EVENT

**SHAM.** A special Rock concert for the Tel Aviv Museum. Sunday, 17.8, at 9.00 p.m.

#### CINEMA

**THE ANNUAL AWARDS FOR SHORT FILMS IN ISRAEL.** Screening of the awarded films and presentation of the awards. Wednesday, 20.8, at 9.00 p.m.  
**MY DINNER WITH ANDRE (U.S.A.)** 1981, 100 min., in colour, English with Hebrew subtitles. Director: Louis Malle. Script: Andre Gregory, Wallace Shawn. With: Andre Gregory and Wallace Shawn. "A bizarre and surprisingly entertaining satirical comedy." Pauline Kael, New Yorker. Daily at 4.30, 7.15, 9.30 p.m. Saturday at 7.15, 9.30 p.m.

**HELENA RUBINSTEIN PAVILION** 6 Tarsat St., Tel Aviv. Tel. 287198; 299750. Viewing hours: Sun-Thurs. 9 a.m.-1 p.m.; 5-9. Sat. 10 a.m.-2 p.m. Friday closed.

**A PEAR AND AN APPLE - AN EXHIBITION ON STILL-LIFE**

#### ISRAELITISCHES

##### WOCHENBLATT

##### REVUE JUIVE

Founded in 1901  
CH-8084 Zurich/Schweiz, Florastrasse 14  
Published in German and French. This independent Swiss paper will keep you informed about what is happening to Jews all over the world in the fields of religion, politics and culture. Large advertising section for business and personal notices. Sample copies and advertising rates available.



On the cover, Jewish orphans arrive in America after World War I. From the Beth Hatefutsot exhibit on the Joint Distribution Committee, which opens next week. (See Page Eight.)

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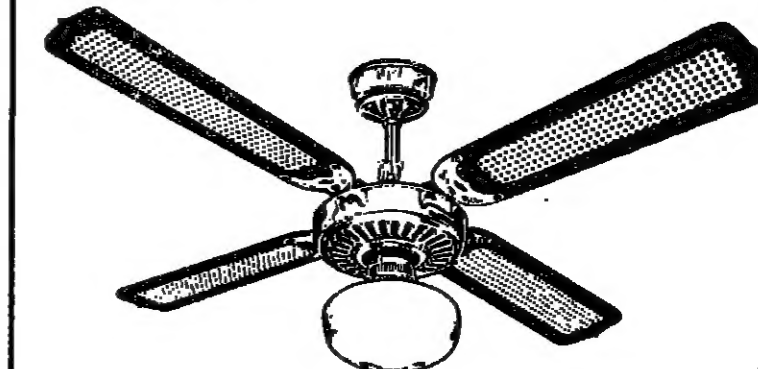
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## NEW, AMERICAN STYLE AIR COOLING

By: DALIA GAL



### Significant economy in energy consumption

The Lugal ceiling fans I saw in the showroom at the Dizengoff Centre in Tel Aviv have all these qualities.

They are most economical, being rated at 60-80 W, while an air conditioner averages about 2000 W. The running costs of such a fan are about the same as that of one light bulb. If you have an air conditioner, a Lugal fan can reduce your electricity bill dramatically. All you have to do is turn down your air conditioner to the minimum setting; this, coupled with the cooling effect of the fan, will let you enjoy the same comfortable cool feeling you would have if your air conditioner were turned to maximum - without the noise and prohibitive costs.

Since it is very easy to install a Lugal fan, no installation or transport costs are incurred - an additional saving. And the fans are reasonably priced.

\* The ever growing energy crisis compels us, more and more, to look for domestic systems that use less electricity.

\* We wish to introduce you to such a novelty, a very efficient, modern, economical system of air cooling, for homes and offices.

\* Lugal ceiling fans will give you a combination of these qualities: pleasant cooling effect, beautiful design, and the option of converting the fan to a heating auxiliary in winter.

For some ten years, the western world has been afflicted by an energy squeeze. We have had to look for new methods in our daily use of energy - when heating and cooling our homes, offices and environment.

The features we now seek in an electrical appliance are:

a. Economy - in installation and use

b. Efficiency - maximum efficiency, consistent with reliability

c. Cost reduction - compared with the old system (standard air conditioners)

d. Quality - highest standard products

e. Attractive price - and low running costs

f. Smart design - blending naturally in any decor.

### Useful in Winter

A special feature of Lugal fans is their dual function. At the turn of a knob, you can reverse the blades' direction of rotation, and utilize the heat that collects at the ceiling. This heat is recirculated to warm the room. This undoubtedly is an important advantage, enhanced by the fact that the fan can be run at three different speeds.

Avi Narkis, the representative of the American company, now in Israel, explains: "Fans nowadays are extremely popular in the USA and the Far East. Research shows that people affected by rheumatism will benefit from the smooth action of a ceiling fan, rather than the cold draught of an air conditioner."

Attractive Design, Perfect Compatibility

In the USA, this ceiling fan has been a favourite for several years. According to an article that appeared in an energy feature in Time Magazine, about 18 million ceiling fans of this type were sold in one year.

Lugal fans are completely different from the old fashioned fans you may remember from the years of austerity. Lugal fans are suitable for every home.

Smartly designed, they are available in three colours: bronze, gold and white, but they

can also be ordered in any colour to suit your taste. The fan blades are made of decorative wood and woven straw, and can be incorporated with a light fixture. A Lugal fan creates a feeling of freshness and comfort, instead of the penetrating cold of an air conditioner. A Lugal fan provides a gentle, refreshing current of air; the sensation is similar to that created by a seaside breeze. The outstanding advantages of Lugal fans have been discovered by air cooling specialists in Israel, and have already been introduced in various institutions by contractors and architects.

If you would like to know who is behind this American fan, you will find his picture on the cover of a recent issue of "Energy Times"; David Moss, ceiling fan man of the year in America. Lugal is the sole representative of Moss Manufacturing in Israel, with a large showroom displaying all models in the Dizengoff Centre, Tel Aviv (Tel. 03-295635) next to the Lev Cinemas. Lugal's Eli Wiesel says that the company is making a one-time promotional offer on Lugal fans, at the Modern Living Exhibition.

The complete range of ceiling fan models are on display in Pavilion 31, where you can judge them and their different qualities for yourself. During the exhibition, you will receive a free, fashionable light fitting, with the purchase of every fan. Since I believe one should practice what one preaches, I decided to install some of these fans in my own home. Installation is quick and simple.

## KONSTANZ MUNICIPAL THEATRE (West Germany)

under the patronage of his Honour

Dr. NIELS HANSEN, West German Ambassador

First time in Israel - the successful, international comedy -

## GELIEBT LUGNER

by JEROME KILTY, based on the correspondence between

G.B. SHAW and Mrs. PATRICK CAMPBELL

with UTE FUCHS and JURGENS SIDOW

5 Israel performances only!!!

TEL AVIV, OHEL SHEM (30 Balfour)

Sunday, July 15, 8.00 p.m.

Wednesday, July 18, 8.00 p.m.

Saturday, July 21, 8.45 p.m.

Tickets: Le'an, Tel. 247373; Roco, Tel. 223663; and other agencies.

RAMAT HASHARON: Hasharon, Tel. 494786.

HAIFA, SHAVIT CINEMA (Carmel)

Saturday, July 14, 7.15 p.m.

Tuesday, July 17, 7.15 p.m.

Tickets: Garber, Tel. 84777; Nova, Tel. 885272; Macabbes, Tel. 864618.

IN THE KRAYOT: Mofa, Tel. 711743.

NETANYA: Sherutai David, Tel. 920330.

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America • Showroom open Sun. Mon., Tues., Wed., Thur. 9 a.m.-1 p.m.

and 4-7 p.m. Closed on Fridays.



INDIFFERENCE saved the day. Most Israelis are simply apathetic about the Temple Mount, the site of the First and Second Temples, of the rectangular rock upon which Abraham was to sacrifice Isaac at God's command. And this apathy is what prevented the Jewish terrorist underground from carrying out its central mission: to blow up the golden Dome of the Rock, the Moslem shrine built around that piece of granite which, in Jewish lore, is the foundation-stone of the universe.

The plan was to hasten the advent of the Messiah and of Redemption, by setting off the war between Gog and Magog, the last jihad, and ushering in the End of Days. But the co-organizer of the terrorist underground found that he and his comrades were too far ahead of the people, the timing was not quite right, there would be a comprehension gap among the mothers whose sons would be slaughtered in the ensuing holy war.

The messianic Jews share a similar spirit with the religious extremists of all nations. Religious intoxication is sweeping the world, including America with its tens of millions of fundamentalist Christians.

In this climate, a group of minor actors has been moving about the stage attempting to forge strong links between some Christian Evangelicals and the zealots of Jewish religious nationalism, trying to raise the collective conscience, to educate the people so that they'll care. There is a definite comic-opera flavour to the whole story, despite the serious issues that are raised.

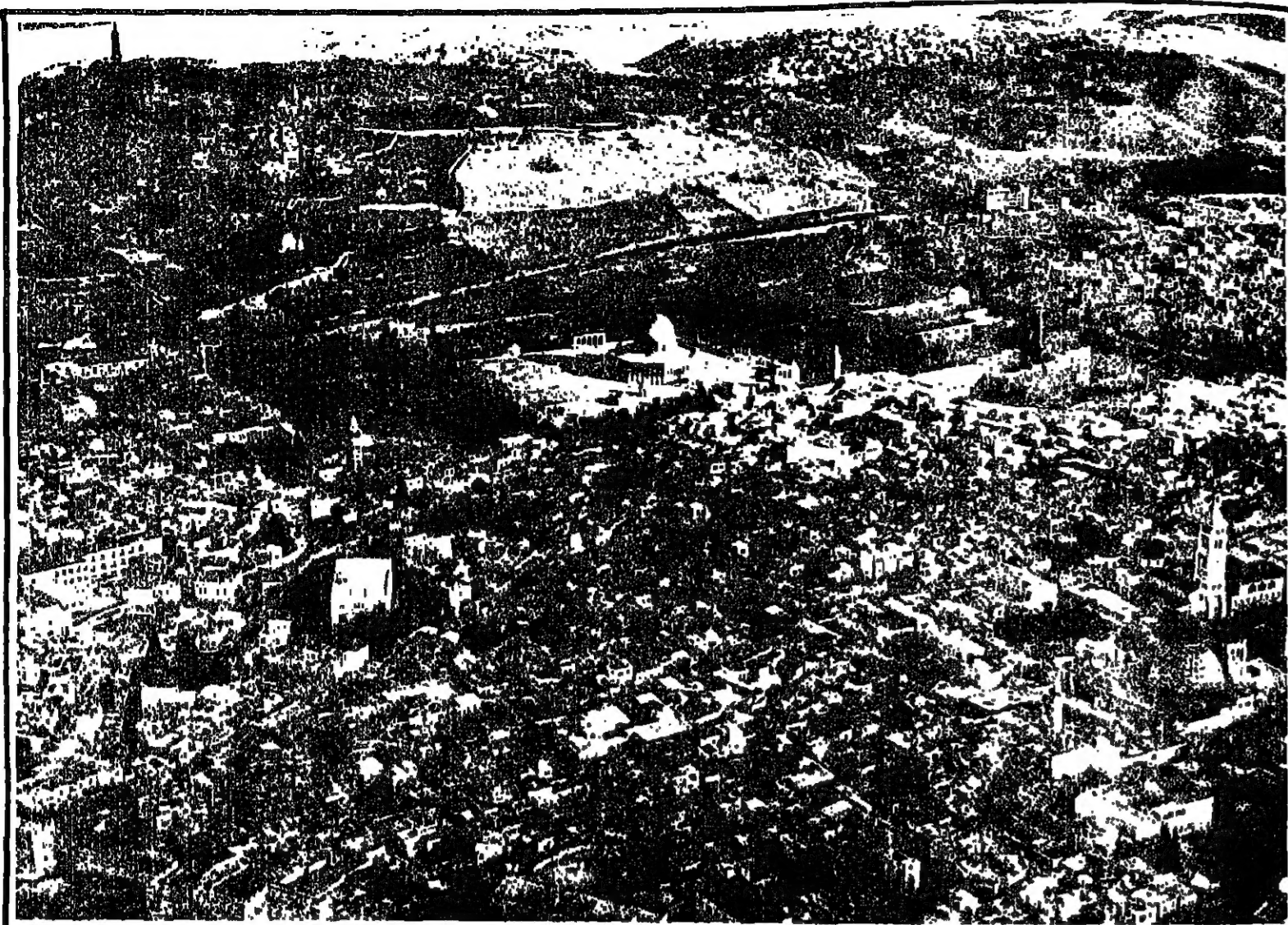
Enter Stanley Goldfoot, a former South African who was once an "intelligence" man in the Stern group underground—he was among those jailed by the young State of Israel in connection with the murder of UN envoy Count Bernadotte in 1948. In the early 1970s, he was the publisher of a right-wing journal called *The Times of Israel*, and was one of the founders of the Faithful of the Temple Mount, a rather lame little group that makes periodic and peaceful attempts to pray on the Temple Mount. (The Mount is administered by the Moslem waf, or trust, and neither Jews nor Christians are allowed to pray there.)

But there was a parting of the ways with the Faithful a couple of years ago. "I'm afraid they've lost their way," says the greying, courtly Goldfoot, who possesses the mellifluous voice of a hammy Shakespearean actor. There is something markedly histrionic about him.

Soon after the split with the Faithful, Goldfoot set up the Jerusalem Temple Foundation, whose board consists of himself and five U.S. Evangelicals.

Goldfoot sloughs off charges by some members of the Faithful that he has become the main instrument for fundamentalist Christians attempting to convert Jews. He is close-mouthed about a \$50,000 gift from one of his board members (Oklahoma oil and land wheeler-dealer Terry Risenhoover), which members of the Faithful felt should not be dispensed exclusively by Goldfoot.

When I first interviewed Goldfoot some months ago, he denied that there ever was a \$50,000 donation. Then, with a guffaw shared with his wife, he said, "That \$50,000 was given expressly to establish the headquarters of the Jerusalem Temple Foundation...Private people came up with the money—for a library, reading room, offices—but I decided it's not the right time. Too much of a headache." The atmosphere was wrong: His wife said that Jewish anti-missionary activists might blow



## The Temple Mount connection

The Jerusalem Post's LOUIS RAPOPORT investigates links between Evangelical Christians in the U.S. and groups of right-wing Israelis.

up the headquarters.

Now, that \$50,000—or a very similar \$50,000—has cropped up in a major article published last week in *The New Republic*, which states that Goldfoot is the main conduit for funds from American fundamentalists to nationalist fundamentalists in Israel, including money for the defence of the "Lifta group" of messianists who tried to blow up the Dome of the Rock a few months before the Gush Emunim terrorists were rounded up.

The article in *The New Republic*, by Michael and Barbara Ledeen (he is a former aide to Alexander Haig and a frequent contributor to *Commentary*), makes the Goldfoot operation seem big-time indeed. But it isn't. The press hankers for sensational revelations, and it was no surprise that an Israeli newspaper, *Hadashot*, splashed the story on its front page and claimed—totally inaccurately—that "millions of dollars" were being funnelled from the Evangelicals to Israeli Temple Mount fanatics. Goldfoot says that Michael Ledeen is a "good friend" of his. He adds, in a stage whisper, that "all you journalists are liars." But one senses that he is not at all displeased by the publicity.

The article in *The New Republic*, and the much exaggerated *Hadashot* translation, drew fire this week from Texas Evangelical minister Dr. Hilton Sutton, of Mission to America (and also a board member of the Jerusalem Temple Foundation). Sutton threatened to sue both publications for saying that Mission to America has contributed large sums to the Jewish terrorist underground.

According to all available evidence, the terrorists needed little money to finance their operations. And it is highly unlikely that they would have sought any outside funds whatsoever. Sutton, ignoring Michael Ledeen's staunchly conservative background, said it was all part of a "left-wing" plot against Avid supporters of Israel.

But where did the money funnelled to Stanley Goldfoot end up? When asked if he is willing to give a public accounting, Goldfoot responded, "Of course not." One can only speculate on what he told Ledeen, and why.

THERE ARE significant, and to some minds, worrisome, links between a handful of American Evangelical leaders and right-wing Israelis like Goldfoot. Some of the personalities on his board are important men. One of them, physicist Lambert Dolphin, heads a key section of the world's most massive research conglomerate, the Stanford Research Institute, a \$200-million-a-year concern whose main clients are the U.S. government and corporations like Bechtel. Board member Terry Risenhoover is received at the Reagan White House, and chaired this year's "national prayer breakfast in honour of Israel." Jerry Falwell, upon whom Menachem Begin bestowed the Jabotinsky Medal, is sympathetic. But there is something overblown about the whole story, a sense of agitprop accepted as reality. Goldfoot's organization apparently has no general membership at all. When pressed, Goldfoot says he has "30-40 million" supporters.

There's a family crest above the door of Goldfoot's spacious Jerusalem penthouse. When asked what

it represents, Goldfoot, who describes himself as an "entrepreneur," answers resonantly, "I made it up."

Before the Temple Mount plotters—both the Lifta terrorists and the Gush Emunim terror group—were arrested, Goldfoot and Dolphin planned to hover one day just before dawn in a helicopter 300 metres above the Temple Mount and the Holy of Holies (where the Ark of the Covenant was kept), and to X-ray and probe the innards of the mount with Dolphin's induced polarization set, Cesium Beam Magnetometer, downhole BoreScope television and high-power Dipole-Dipole Resistivity Set to find out just what is buried down there.

Dolphin comes to Israel frequently, and has used his sophisticated gear at Herodion and Hebron. But his real interest, and that of his fellow Evangelical and fundamentalist preachers and laymen, is the Temple Mount—they believe that Jesus cannot come again until the Temple Mount is restored to the Jews and the Temple is rebuilt (and then destroyed for the third time). "It was in the Second Temple that Jesus worshipped, taught, and threw out the money changers on two occasions. It was in the Temple Court that the Christian Church was born," reads an official Stanford Research Institute International brochure put out by Dolphin.

Goldfoot frequently speaks to groups of Evangelicals touring Israel about the importance of the Mount, and has toured America on the Evangelical circuit. When he spoke before Reverend Chuck Smith's Calvary Chapel in Costa Mesa, California, a few months ago, the church's

lavish 3,000-seat auditorium was filled to overflowing. The reverend sent a Cadillac equipped with a bar and a telephone to pick Goldfoot up at the airport, and it was champagne treatment all the way.

Goldfoot says he plays the tape of his speech every night before going to bed, "just to hear the applause. They loved him there in Costa Mesa, as he recited Jewish prayers that implore the Almighty to 'Build Thy Temple speedily.' To the wild applause of the believers, he said: 'Jerusalem is not truly liberated yet—its heart is still under alien control. There is no freedom of worship on the Temple Mount, not for the Jews and not for the Christians...the waf employs thugs who will prevent you from praying there.' He does not add that it the Orthodox establishment ever came to administer the Mount, his Christian friends would probably still be barred from praying there."

GOLDFOOT PLAYS a loose game with history. In describing Christian holy spots on the Mount in an interview, he mentions the spot where Jesus' brother, St. James, was martyred—"stabbed or stoned to death." Who killed James? "Why, Moslems, of course," says Goldfoot. He catches his error—we have to wait another 600 years or so for Mohammed and his followers to appear—and says, "Well, not Moslems of course. The people at the time...[lowering his voice:] between you and me and the lamp-post, it was the Jews that killed him."

Perhaps flippancy is the wrong tone here. But a certain amount is unavoidable—for instance, lyccon Terry Risenhoover, who chaired the

prayer breakfast in which all the major American Jewish organizations took part, and which was addressed by Ambassador Men Risenhoover, is under investigation by the FBI, according to Goldfoot, in an alleged land fraud case.

And now it turns out that Risenhoover may not even be Risenhoover—he went up to the Temple Mount with Goldfoot one day, and said, "I am Nehemiah." Which raised even Goldfoot's eyebrows. (Nehemiah, or Zerubbabel, was the restorer of the Temple in ancient times, and is to be the Messiah's Herald on a great day, according to Jewish legend.)

It's difficult to ascertain just how much money Risenhoover has given Goldfoot—one reliable Christian source told me that the sum far exceeds \$50,000, and that only poison fruit has grown from its seedling. When an American Jewish colleague of mine called Risenhoover to ask him about the money and related questions, he was told, "Repent, and make aliyah." In answer to a letter I sent Risenhoover, I received a 17-page typed response written by Risenhoover, who serves as chairman of the Jerusalem Temple Foundation, and Douglas W. Krieger, its executive director. My query about money elicited the line: "We have not given enough—that is how much we have given." This was followed by quotations from the New Testament, such as "Will a man rob God? Yet you are robbing me..."

Risenhoover, 37, describes himself as a "classical Southern Baptist" whose ventures include drilling for oil in Israel. He and Krieger and their colleagues believe they have been stirred up by God to prepare for the Messiah's (second) coming. They quote Revelation Chapter 11, saying that a final spiritual battle will take place over the Temple site and that Israel and the Church will together triumph. The evil King of the North has transformed himself into the USSR in their eyes. A major war is coming, one that will also involve Egypt; and Damascus may be destroyed. Israel on the millennial maps of the Evangelicals includes great chunks of Egypt, Lebanon and Syria.

Along with Lambert Dolphin, they condemned the abortive attempt (by the Lifta group) to blow up the Dome of the Rock. But they feel that "violence" is being done to the most sacred site "when Jewish prayer books are seized by Temple Guards from devout Jewish women..."

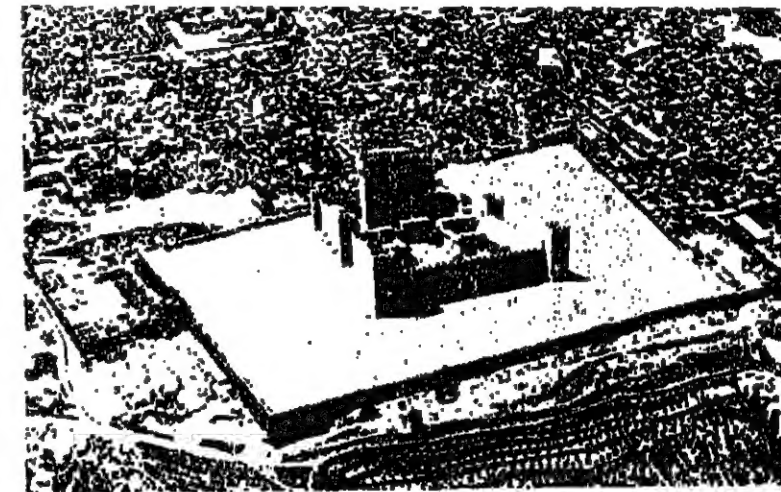
They say they don't believe that all Jews have to convert to Christianity, but that a Christian isn't worth his salt unless he "bears witness" and at least tries to win the Jews.

SOME OF THE biggest names in the Evangelical world are connected to the men on the board of the Jerusalem Temple Foundation—which is still little more than a letterhead organization, but which has been given a big boost by the *New Republic* article, however critical it may have sounded. The president and founder of the Prayer Breakfast for Israel is Ed McAteer, head of the influential, staunchly conservative Roundtable organization and a candidate for senator from Tennessee (Goldfoot stopped off during his American tour to give McAteer's campaign a shot in the arm with his rousing speech about the Temple Mount).

Dr. Charles E. Monroe, another board member and head of a San Diego theology school, met in recent months with the chief rabbis and with the prime minister's adviser on Christian matters, Harry Hurwitz.

Yisrael Medad, a resident of Shiloh who works with Goldfoot and also with El-Har Hashem, another messianic group campaigning for Jewish rights on the Temple Mount, guided Risenhoover and Dolphin during one of their trips to Israel, introducing them to the "Temple lobby" at the Knesset. Yehuda Perah (Liberal), Genia Cohen (Tehiya) and Rabbi Haim Druckman (Matsah). Unlike Goldfoot, Medad admits to wanting "political and monetary support from the Christian fundamentalists. We're looking to the Christians for help, not out of any theological identity of views, but because we haven't gotten any support from Jews." Medad, a Tehiya and Gush Emunim activist, said two months before the arrest of the Jewish terrorist underground that the Temple issue had become a new and critical focus of leaders of the "believers' camp," since it combined religious and nationalistic goals.

THE LINK between this small group of individual Evangelicals and Israel is indicative of a much broader alliance between the reborn Christians and American Jews. The



Composite photo, popular among settlers in Judea and Samaria, shows Temple Mount with Second Temple model replacing al-Aksa and Omar mosques.

traditional alliance between American Jews and liberal Christians is over, mainly because the liberal churches are seen as anti-Israel, while the conservative Evangelicals and Fundamentalists are down-the-line pro-Israel.

AIPAC, the Israel lobby in Washington, has taken on a full-time Christian liaison, whose main task is to deal with the conservative Christians. Some major Jewish organizations now devote a great deal of attention to the emerging alliance, with hardly a second thought about what it means to jump into bed with the fundamentalist movement.

The Israeli government is no less enthusiastic than the American Jewish organizations, although one official I spoke to was wary of some individual Evangelical leaders. Referring to Terry Risenhoover, for instance, the well-informed source said: "He is making his way rapidly, because he is loaded. But he is way out...as is Goldfoot."

Reverend Jim DeLoach of Houston, Texas, is another of the five Christians on the six-man board of the Jerusalem Temple Foundation. DeLoach seems typical of the second-line leadership that supports Israel unequivocally. He grew up in Alabama, and was anti-Semitic, he says, until he was "reborn" at age 22 and began to see "that the Bible was a Jewish book." He wears a diamond ring that combines the Star of David with the Cross; on his lapel he pins a double flag—America and Israel. "I'm a Christian Zionist willing to declare myself," he says. "I'm a pro-American and an pro-Israel." He is not bothered by Orthodox Jewish critics or other opponents of the alliance between the Evangelical

als and Israel. "They have legitimate gripe, like against missionizing," he says. But he won't come out squarely against missions to the Jews. Asked about the tens of thousands of dollars given by Evangelicals to Stanley Goldfoot, he says, "We know there was gentle involvement in the financing and building of both the First and Second Temples. So why not the Third?" He sees it as a privilege to invest in "the dream of Judaism," maintaining at the same time that he would never violate the Orthodox Jewish laws concerning the Temple Mount.

DeLoach and his fellow board members issued a prospectus a few months ago which outlined their "contemplated projects," including financial assistance to Yeshiva Ateret Cohanim ("priestly crown") in the Moslem Quarter of Jerusalem's Old City, a couple of hundred metres from the Temple Mount, where the priestly Temple rites are being studied, help in Jewish efforts to "redeem" buildings in the Moslem Quarter of the Old City, and "preparation for the construction of the Third Temple in Jerusalem."

The yeshiva is contemptuous of such groups as the Faithful of the Temple Mount, which are "ineffective and unimportant." The yeshiva conducts seminars, a field school, and an annual convention on the general subject of the Temple and on specifics about such subjects as animal sacrifice.

The students study the works of Rav Kook and his contemporary, the Hafetz Haim, on priestly duties. Rav Kook wrote that God's message concerning the rebuilding of the Temple was at hand. "That great and glorious day is drawing nigh." He called for study of the rituals and rites, so that everyone would be ready for the Day of Glory. And the messianic fervour is palpable among the people at the yeshiva—the No. 2 defendant in the Jewish underground was said to have been "inspired" after attending lectures on the Temple Mount at Ateret Cohanim.

"The Temple is the top of the pyramid of the Jewish people," says the yeshiva's rabbi, Shlomo Aviner, former rabbi of the religious settlement of Keshet in the Golan. But the time to build the Temple hasn't yet come. First, it's important to bring about Jewish revival. His message is not to jump the gun. Terror methods are completely off base. "It's being done by people who think you can jump, to bring Redemption in an hour." He is not concerned one way or the other about the involvement of the Evangelicals. "It depends on us, not America."

THE PRIME MINISTER's adviser on the Evangelicals, Harry Hurwitz, strongly supports the emerging alliance. It's much better for AIPAC to "go up to the Hill [Capitol Hill] with these Christians to lobby for Israel—because the fundamentalists are the most powerful Christian element in America," he says. Hurwitz served at the Israel Embassy in Washington for three years as information officer. During his tour of duty in the U.S., he worked most closely with David Allen Lewis, head of an umbrella group called the National Christian Leadership Conference for Israel. Lewis has strong links with the Christian Embassy in Jerusalem and with Goldfoot.

Hurwitz notes that there was some Democratic opposition to the growing link between the Jews and the Christian fundamentalists, but "not too much." The Evangelical connection is important for Israel along a wide range of issues. Economically, they are crucial to Israel's tourism industry. Hurwitz gives speeches to visitors such as the "Youth Outreach" wing of "God's World"—a group planning to build a Bible Disneyland in Florida.

Why have these traditionally anti-Semitic elements in America turned into philo-Semites, pro-Israel fanatics? "Maybe they think something is happening here," says Hurwitz. He recalls the delight of being guest of honour at the Alabama governor's mansion back in 1981, soon after the Evangelical-Jewish romance began. Governor Fob James gave a big bash to celebrate Israel's 33rd birthday—it was inspired by his wife, a born-again Christian. Hundreds of participants signed an "I Love Israel" proclamation. They served kosher food. A huge Magen David with 33 outside candles floated in the executive swimming pool...Joy to the Jews.

THE FACT that the Temple Mount was the prime concern of the Jewish underground that was broken in May came as a surprise to even seasoned reporters who have covered the Mount and the various groups or individuals who have tried to alter the status quo by violent

means. For the so-called underground is at the heart of Gush Emunim and the settler movement. They are not fringe nuts like American *hual teshuva* (penitent) Allen Goodman, a Rabbi Kahane fan who went on a rampage on the Mount in April 1982 and killed a Moslem guard. Goodman, whose legal costs were paid by the good rabbi, said he had intended to liberate the Mount and become "king of the Jews."

The Lifta sect that tried to blow up the Moslem shrines on the Mount earlier this year also appeared to be very much on the fringe, as did Kach activist Yoel Lerner, who was convicted in October 1982 of planning to blow up the Dome of the Rock. Michael Rohin, a born-again Australian Christian who set the silver-domed al-Aksa mosque ablaze in 1969, was clearly deranged.

But it should not have come as a shock that some mainstream religious nationalists were also possessed by similar devils. Only a few months ago, on the "Night of the Zealots," Rabbi Kahane's former No. 2 man, Rabbi Arieli, was arrested with 28 others—most from the Kiryat Arba yeshiva—for trying to break into the Temple Mount. The judge condemned the attempt, but let them all go—so what if they were trying to set off the third world war? No doubt, there will be continuing justification by the right-wing for holding "idealistic but perhaps misguided" goals, such as liberating the Temple Mount, at whatever price.

It's not only marginal theatrical characters like Stanley Goldfoot who support the goals of the Jewish terrorists, or who assert Jewish rights on the Temple Mount. Last Yom Kippur police tried to prevent former chief rabbi Shlomo Goren from holding prayers in a room below the Mount. But they relented when Chief of Staff Moshe Levy showed up to join Goren in prayer.

Attorney-General Yitzhak Zamir said recently that any disturbance of the delicate balance on the Mount could have catastrophic results. But the addition of Evangelical Christianity to the already poisonous witches' brew is certain to exacerbate the problem. Rabbi Kahane, in his typically heroic manner, says that he "repulsed Christian overtures connected to the Mount." He said, in a telephone interview some months ago, that Jan Willem van der Hoeven, chief spokesman of the Christian Embassy in Jerusalem, had contacted him, "but I repulsed him—he's a missionary. The Christians would love me to bomb the mosque because they believe it would bring Jesus. I don't want Christians."

Van der Hoeven is critical of the Israeli government for saying "don't rock the boat" over the Temple Mount. The Moslems are usurpers, he says. The Mount should be returned to the Jews—"even if it means Armageddon." But the fundamentalist Christian does not condone violence. "I don't think God needs violence or illegality to accomplish his ways," he says—a sentiment Kahane would fulminate against. Van der Hoeven is disturbed by the fact that Israelis don't care about the Temple Mount. He ascribes this to the fact that "Israelis are too goyified."

But how providential is that apathy, that sluggishness that leaves events to take their own course? At a meeting in Jerusalem of the Temple Mount Faithful, a man named Ze'ev reported on his latest efforts to excite MK Rabbi Haim Druckman about the Temple Mount. "He fell asleep as I was talking," said the outraged zealot. "I'm ashamed of Druckman."

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YEHOASHUA ZAMIR, Yaron's father, wrote to several papers, enclosing a copy of the letter he had written to Ariel Sharon in reply to the formal condolence letter he received from the defence minister: "We have no intention of letting you participate in our mourning. How can we accept condolences from the initiator of the war in which our son was killed?"

"Yaron was not taken from us. He was killed in a useless and unjustified war on foreign soil. Yaron did not give his life for his country; rather, you and your colleagues have turned Israel into an altar on which we sacrifice our young men."

"Yaron was slaughtered in a war which has brought peace neither to Galilee, not to Israel, not to Lebanon."

In March 1983, nearly ten months after his son had fallen in the battle for Beaufort Castle, I went to see Yehoshua Zamir and his wife, Rama, at their beautiful kibbutz, which nestles, green and fertile, under the looming, bulbous shape of Mount Tabor, where Deborah and Barak had assembled the tribes of ancient Israel to fight the chariots of Sisera.

It was a bright spring day after a long, rainy winter, and the sun was shining for the first time in many weeks, but there was no sun shining in the Zamirs' living room, where the air was still heavy with grief and pain.

Yaron's picture hit me straight between the eyes the minute I walked in the door. He was one of those beautiful sabra kids who shine with a sort of luminosity. I was to learn a great deal about Yaron Zamir, but it was really all there in the portrait. Yehoshua, a photographer of genius, had caught everything of his son's glowing vitality in the instant his shutter clicked, and preserved it forever.

YEHOASHUA and Rama Zamir were both born in the U.S. 62 years ago - he in Rochester, New York, she in Chicago. After spending much of his youth in Palestine, Yehoshua immigrated "illegally" in 1945. Rama came the following year and they joined a settlement group of the left-wing Hashomer Hatzair youth movement, which settled in Ein Dor in 1947, a year before the establishment of the new state.

For the next three decades Yehoshua, Rama, and their comrades devoted their lives to building their commune, a society in which none have incomes or private property beyond their few personal possessions, where each labours according to his means, and each receives according to his needs.

They succeeded to a large extent in living in good terms with their Arab neighbours in the villages of Daburiya, Kafr Masra, and Arab es-Shibli. Yehoshua employed his photographic talents in the cause of coexistence. In a letter written to console his friend for the loss of a son in the Yom Kippur War, he wrote: "I intend to continue my work in the Arab village next door, and today I am clear, more than ever before, about what I want to say in this album...I want to state as clearly as black and white can say: Arab and Jew can live together on this piece of land. The more we get to know and understand about our neighbours, the greater the chances for coexistence and peace."

Rama worked as a children's nurse in the communal nursery. Yehoshua was a farmer for many years and then became headmaster of the kibbutz high school. The couple have three children older than Yaron: Tamir lives at Ein Dor with her husband and baby, Gilad and his

family live at a kibbutz nearby, and Naomi teaches at the Bezalel art academy in Jerusalem.

Yehoshua is tall, white-haired, bespectacled; his wife, slim, sensitive, gracefully aging. They are the very personification of the intellectual peasant, the quintessential kibbutznik couple.

LIFE IS OFTEN cruel and random, sometimes plucking away the best and brightest without favouritism. But in war in Israel it is worse than that, for fate is weighted negatively against our finest sons: those who volunteer for the elite IDF units. Yaron was such a boy. His parents find themselves unable to console themselves with the argument that he died so that others might live, because they do not believe this to be so. They cannot say it was by chance or fate, because it was not.

"It is bad enough that they took our son from us," said Yehoshua, "but when they try to take away from us the sort of country we wanted Israel to be..." He could not complete the sentence. The strong farmer broke down; his face crumpled in agony and he wept.

"It's all right, it's all right," he hushed aside his wife's consolation. "He knows quite well he didn't come to see me for a good cup of coffee and a simple chat."

We walked to the kibbutz cemetery, where no fewer than 12 of the sons of Ein Dor, victims in the country's wars since 1948, lay buried. Idealistic, socialist Ein Dor, dedicated to coexistence with its Arab neighbours, has paid a heavy price for its utopia.

The sun was a red ball of fire, sinking behind Mount Tabor, as we stood by Yaron's grave. "I can't get it out of my mind that Yaron was what we made him," said Yehoshua. Yaron, who had problems with his back, should never have been in the crack reconnaissance unit. Turned down by a number of the elite units, he had joined the regular Golani brigade and worked his way into the special unit by sheer guts and persistence.

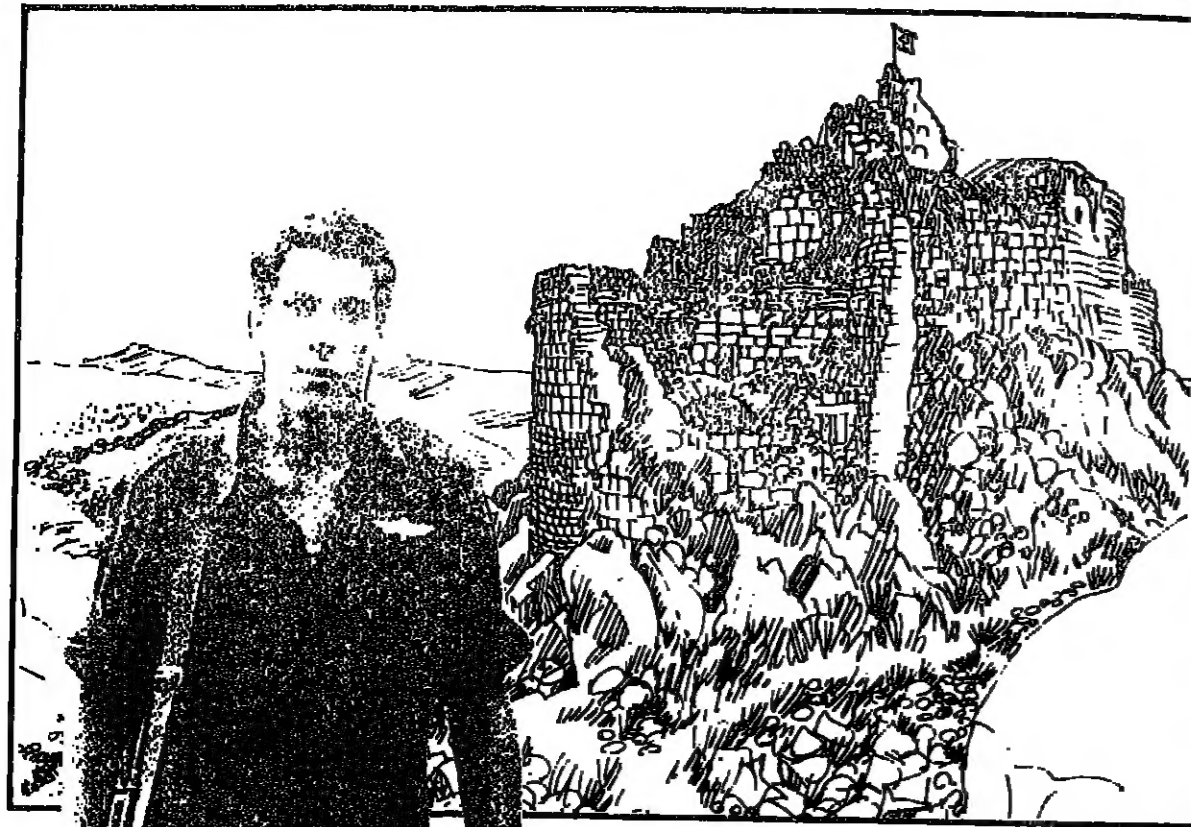
Back in his room, Yehoshua showed me a letter in which he had written Prime Minister Menachem Begin. "We live here in the Lower Galilee at peace with our Arab neighbours, and in this spirit I raised our children. Yet what could I say to the [Arab] neighbour who came to console me at the death of my son Yaron, on the very day that members of his own family were being bombarded in the city of Sidon?"

He described his anguish at the prime minister's televised appearance on Beaufort Castle, in which he commented on the purity of the air and was told by the defence minister that the position had been taken "without IDF casualties."

"You cannot bring my son back to me," he wrote, "but you can desist from further bereavement and agony. Cease the shelling of civilians in Lebanon!"

And Begin wrote back: "There never was a more just campaign in our country, or anywhere else, than the campaign which was given the justified name 'Operation Peace for Galilee': the name of your son, Yaron, will be for ever inscribed in the annals of the nation."

When I left Ein Dor, I took with me the collection of diaries, letters, and poems that Yehoshua had found in his son's room. It also included letters written by Yaron that his many friends had sent, on his son's death, for Yehoshua to copy. For the next two days I immersed myself in the documents, watching Yaron grow from a precocious child into a brash teen-ager and then into a sensitive young man.



# Yaron

In an extract from his just-published book, DANIEL GAVRON tells the story of Yaron Zamir, killed at the Beaufort, and his parents' protest.



THE JERUSALEM POST MAGAZINE

FRIDAY, JUNE 15, 1984

YARON GREW UP in a time of wars. He was seven at the time of the Six Day War, thirteen in the Yom Kippur War, and 18 in Operation Litani. One of the first things he ever wrote, at the age of seven, was a poem, which included the lines:

*If I had a magician's hat  
I would ask for peace...*

A year later, he writes to the leader of Egypt: "Nasser, we want peace..."



And, aged 13:

*To the memory of our soldiers, who fell standing guard.  
A shame for every one of them.  
I was small and did not know them all.  
But I know they did not die for nothing.*

Growing up, Yaron conducts a delightful teen-age flirtation with Hanna, from another kibbutz: "It is important for me to know what you think of me...I hope you have remained as beautiful as you used to be."

She replies disingenuously: "I am not too tall or too short; too fat or too thin; too clever or too stupid - I am very average. I like to read poetry."

"We had something between us," he replies, "don't deny it."

He writes to his other friends about sports, particularly basketball, which he loved. Yehoshua writes to his daughter: "At last I have found a common language with my young son. He is training me to be a basketball player, and I almost kill myself with that pace-and-a-half...I have promised to start reading the sports pages."

Grown up and about to go into the army, he writes in the class journal: *Do you know my name?  
I am called Yaron.  
Everyone thinks that I am just crazy.*

*But they don't understand how  
It is wonderful to be free and to make fun of  
Serious things, and to laugh at the whole world.*

On a serious note, he writes to Dalit: "You are becoming a woman, which is a wonderful stage in your life." From the army he writes home, always starting with a cheerful "Hello parents," and going on to share his thoughts and experiences with them. "When you return to the base, you sometimes go into a depression that you don't think will ever lift, but it goes and the smiles come out again..."

He writes to Idit: "I am a bit disappointed that, at the age of 20, I still have not had a serious girlfriend. I cannot get away from this habit of looking into the future."

He feels affection for both Dalit and Idit. To Idit, he writes: "I am going to sleep and I hope I'll dream of you." And to Dalit: "How lovely it was to be with you." Then again to Idit: "My Idit, I now know that we are together...It is love again."

But then, tragedy strikes: Yaniv, a lifelong friend, dies of a heart attack, during military training. Yaron eulogizes him, recalling their friendship and their basketball, with which it was inextricably intertwined. He writes to Yaniv's girl, Yael: "Remember, there is someone who thinks of you, who worries, who cares, even if Yaniv is no more."

He writes to Idit: "After Yaniv's death, I entered a black period, a time of apathy and emptiness. It is difficult for me to enjoy the things I once enjoyed."

A few months later he writes to Yael: "I so much want to come to you and hug you and do the things that Yaniv now cannot do...I feel so inadequate."

Yael replies: "You know how to surprise, a surprise that struck me like a warm wave, creating light. You know how to arrive at the crucial moment and to bring help...I am so grateful for what you are to me. You are simply good - good-hearted - thank you."

"I want to cry," he confides to her. "It is a shame that I do not have your shoulder to cry on." And she writes back: "I do not want there to be harmony with his perpetual absence."

IN HIS LETTERS Yaron pours out his feelings on a wide range of subjects, and we find him increasingly worried about the political situation. To Yael he writes: "I know things that many in the army and ordinary civilians do not know. It is a strange feeling, a sort of pressure in the stomach. I can't go into more detail." And only three months before the war, he writes to Dalit: "I am very worried about the possibility of war...I don't pretend to be a prophet, but the current situation is very depressing."

And finally, this letter, which could serve as his epitaph, written to Yona, another girlfriend, two weeks before his death: "To speak openly without lying, to be honest even if it hurts, to tell each other the truth to our faces. I very much believe in this honest approach. I am sure that you have plenty to tell me...We just have to find the right time and place."

Many of Yaron's poems and letters have been published in a memorial booklet, which Yehoshua prepared for his son. He wanted to make it a "cry of pain," but his family persuaded him that this would not do justice to the sort of person that Yaron was. He spent hours with his son's letters and jottings, "as if I can perform a miracle and resurrect him thus. At least I can re-create the moments in which he wrote them."

Speaking at Yaron's grave, a year after his son's death, Yehoshua quoted the words written by Yaron, with which he ends the booklet:

*To remember the past,  
To live the present,  
To trust the future.*

"It is difficult to trust the future," said Yehoshua, "when your future is laid dead before you. But to remain faithful to the spirit of Yaron's words, we have gathered here today to try and search for the path ahead, not to be discouraged, not to give up."

EXPLAINING WHY he had continued throughout the year to cry out with his pain and to condemn the war, he appealed again for an end to the conflict and called on the government to bring the soldiers home. He could not save Yaron, he knew that, but at least the death of others could be prevented.

"We are not consoled," he declared, "and we can never be consoled, because Yaron should not have been killed."

© Daniel Gavron. 'Israel After Begin' is published by Houghton Mifflin Company Boston at \$13.95.



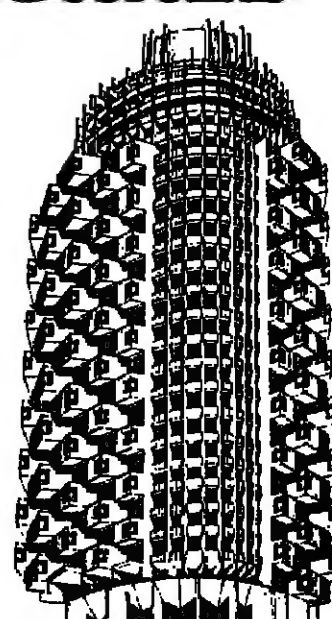
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Director and Producer: Zecharia Liraz

### A Festival of Another Kind Kinneret Festival '84

Tiberias, July 9-16, 1984

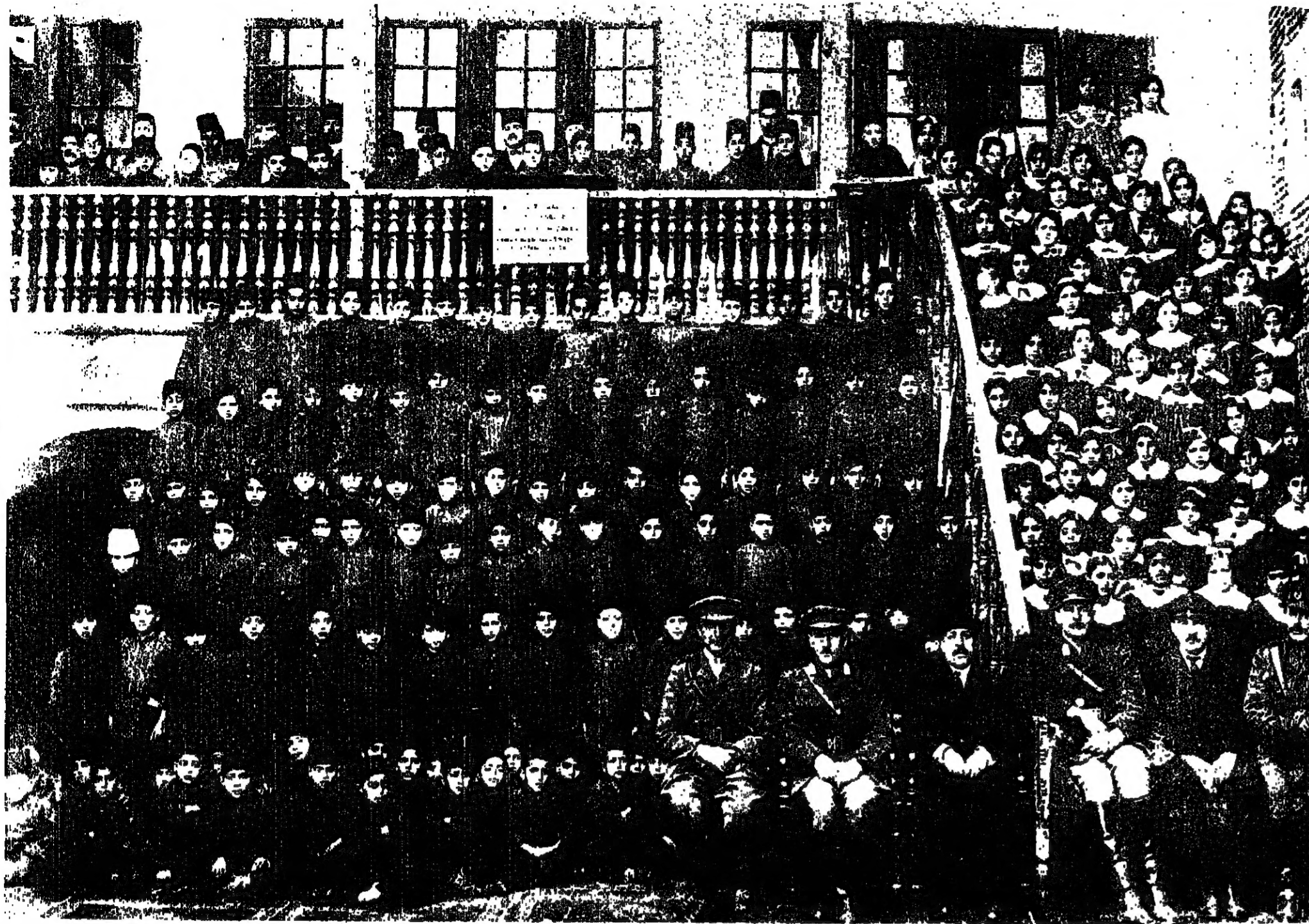
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THE JERUSALEM POST MAGAZINE

PAGE SEVEN





(Above) Students and staff at the Aharon Sela orphanage in Baghdad, run by the Alliance Israelite, during World War II. (Below) War orphans at JDC-run soup kitchen, Eastern Europe, 1921.



## Joint efforts

Since its birth in 1914, the American joint Distribution Committee — known universally as 'the Joint' — has been engaged in the rescue of Jews. 'To Save a World,' the Beth Hatfutsoth exhibit on the Joint's 70th anniversary, opens next week in Tel Aviv.

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

## POST PULL OUT GUIDE

### The Poster

#### THEATRE

All programmes are in Hebrew unless otherwise stated.

##### Jerusalem

**BRURIA** - Fragments of Lilith woven into a creation. (Tzava, Wednesday at 8.30 p.m.)

**"DOS REDL GIBS RUND AND RUND"** - By Shalom Aleichem (in Yiddish) (Gutand Behar, Bezalet Street, Monday at 8.30 p.m.)

**ICARUS** - Puppet theatre based on the story by Gabriel Garcia Marquez, about a mythological dream. (Train Theatre, Liberty Bell Garden, tomorrow at 9 p.m.)

**JUBILEE** - Khan production. A macabre play taking place in a Jewish cemetery in Germany in 1983. (Khan, Wednesday, Thursday at 8.30 p.m.)

**LINDSAY KEMP COMPANY** (Italy) - "Midsummer Night's Dream," a free, visual rendering. (Jerusalem Theatre, today at 2.30 p.m., tomorrow at 9 p.m.)

**SATAN IN MOSCOW** - By Mikhail Bulgakov. Beersheba Municipal Theatre production. A satire. (Jerusalem Theatre, Thursday at 8.30 p.m.)

**THE SEAGULL** - By Chekhov. Beersheba Municipal Theatre production. (Jerusalem Theatre, Monday, Tuesday at 8.30 p.m.)

**"SHEM"** - The passions and struggles of 3 tinmithy workers. (Pargod, Tuesday at 9.30 p.m.)

##### Tel Aviv area

**THE AMOROUS ADVENTURES OF ANATOL** - By Arthur Schnitzler. Play-reading (in English). (ZOA House, 1 Frisch, Sunday at 8.30 p.m.)

**CAVIALE E LENTICCHIE** - Neapolis comedy. Habimah production. (Habimah, Large Hall, Wednesday, Thursday at 8.30 p.m.)

**DESIRE** - Habimah production. A comedy in 1915 set out in an English social comedy. (Habimah, Small Hall, Wednesday, Thursday at 8.30 p.m.)

**THE DOLL'S HOUSE** - By Ibsen. Habimah production. (Habimah, Small Hall, tomorrow at 9 p.m., Sunday at 8.30 p.m.)

**"DOS REDL GIBS RUND AND RUND"** (ZOA House, 1 Frisch, tonight at 9 p.m., Thursday at 8.30 p.m.)

**GHETTO** - Habimah production. About a theatre group in the Vilna Ghetto. (Habimah, Large Hall, tomorrow at 9 p.m.)

**LIES** - Cameri production. Friendship between two families. (Cameri, Wednesday, Thursday at 8.30 p.m.)

**NO ENTRANCE TO PARLIAMENTARY DOGS** - One-woman show by Bilha Yassin. A

city of Israel today. (Theatre Club, 7 Mendele, Wednesday at 9.30 p.m.)

**SOI NOU BARLING** - Comedy. Yonal Theatre production. (Ramat Gan, Orka, tonight at 10 p.m., Neve Zedek, tomorrow at 9.30 p.m.)

**QUARTET FOR TWO** - Selection of love excerpts from plays by Beckett, Pinter, Wilde and Wilde (in English). (Imperial Hotel, 16 Haharolim, tonight at 10 p.m.)

**SANGER** - Habimah production. About the Tel Aviv drug world. (Habimah, Large Hall, Sunday through Tuesday at 8.30 p.m.)

**THE SEAGULL** - (Cameri Theatre, tomorrow, Sunday at 8.30 p.m.)

**THE SUITCASE PACKERS** - A light comedy by Haim Levi. Cameri Theatre production. (Cameri Theatre, Monday, Tuesday at 7.30 and 9.30 p.m.)

**TOP GIRLS** - Satire. Cameri Theatre production. (Tzava, Wednesday, Thursday at 8.30 p.m.)

##### Haifa

**CAVIALE E LENTICCHIE** - (Haifa Theatre, tomorrow at 8.30 p.m.)

**THE ISLAND** - Haifa Municipal Theatre production. About 2 black political prisoners in South Africa. (Wadi Salib Theatre, Thursday at 8.30 p.m.)

**LINDSAY KEMP COMPANY** - (Haifa Theatre, Monday at 6 and 9.30 p.m., Tuesday at 5 and 9 p.m.)

**THE POISON MUSHROOM** - By Brecht. Musical adapted from documents from Nazi Germany. (Wadi Salib Theatre, tomorrow through Monday, Wednesday at 8.30 p.m.)

**THE SHUL OF A JEW** - Haifa Municipal Theatre production. Contradictions between Judaism and Zionism, hope and self-hatred. (Haifa Theatre, Thursday at 8.30 p.m.)

**A WOMAN ALONE** - By Simone de Beauvoir. Memo drama. Beit Lervan production. (Wadi Salib Theatre, tonight at 9.30 p.m.)

##### Others

**CITY SIGHAR** - A Beersheba Municipal Theatre's production. The story of a popular radio announcer. (Beersheba, Theatre, Monday, Tuesday at 8.30 p.m.)

**HAMLET** - By Shakespeare. Habimah production. (Habimah, Small Hall, Monday, Tuesday at 8.30 p.m.)

**GHETTO** - (Acra, Auditorium, Sunday through Wednesday at 9 p.m.)

**SATAN IN MOSCOW** - (Beersheba, Theatre, Wednesday at 8.30 p.m.)

#### CHILDREN AND YOUTH

##### Jerusalem

**THE JERUSALEM BIBLICAL ZOO** - (Guided tours in English and Hebrew. Adults welcome. (Biblical Zoo, Sunday, Wednesday at 2 p.m.)

**OLD KING COLE** - Theatre. (Khan, today at 2.30 p.m.)

**RACHEL** - Puppet theatre for age 4 and above. Rachel's magical journey. (Train Theatre, Liberty Bell Garden, tomorrow at 11.30 a.m.)

**SNOW WHITE** - Puppet theatre. (Train Theatre, Monday at 4.30 p.m.)

**STORY-TELLING HOUR** - (in English). (Israel Museum, Wednesday at 4 p.m.)

**WHO KNOWS THE MAN IN THE WALL?** - Musical puppet show for ages 3-12. (Train Theatre, Thursday at 4.30 p.m.)

##### Others

**BATSHEVA DANCE COMPANY** - Clowns and Other Fools by Lottie Gishar. (Ramat, Hichol Haharut, Wednesday at 11 a.m.)

**MAJOR MINOR** - Family concert with the Israel Chamber Orchestra. Conductor and narrator Arich Yardi. Works by Mozart, Bach, Lev Kogan. (Kfar Saba, Yael Leshanin, Tuesday at 5.30 p.m.)



A scene from the play 'Shem,' about three tinmithy workers, at Pargod Theatre, Jerusalem, on Tuesday at 9.30 p.m.

#### ENTERTAINMENT

##### Jerusalem

**ADVENTURES IN JAZZ** - With well-known musicians. (Pargod, today at 1.30 p.m., tomorrow at 11.30 p.m., Wednesday at 9.30 p.m.)

**APPLES OF GOLD** - Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present. (Larvonne Hotel, tomorrow at 9 p.m.)

**THE BEST OF SHALOM ALEICHEM** - Stories by the famous Yiddish writer, performed in English. (Hilton, tonight at 9.30 p.m., King David, tomorrow at 9.30 p.m.)

**ISRAEL FOLKLORE** - Taste of Israel. Dancers. Pa'amel Taimon folklorists. (International Cultural Centre for Youth, 12 Emek Refaim, tomorrow at 9 p.m.)

**JACOB'S LADDER** - Traditional and protest songs. (Pargod, tomorrow at 9.30 p.m.)

**JAZZ** - With the Freddie Weigal Trio. (Hilton, Monday at 9 p.m.)

**JAZZ** - Freddie Weigal, piano; Eric Heller, bass; Saul Gladstone, trumpet. (American Colony Hotel, Nablus Rd., Thursday at 9 p.m.)

**MUSICAL MELAVE MALKA** - With new Diaspora Yeshiva Band. (Mt. Zion Centre, tomorrow at 9 p.m.)

**TOFA'AH** - Jewish music by women for women only. (Israel Centre, 10 Strauss, tomorrow at 9.30 p.m.)

##### Tel Aviv area

**GENTLEMEN THE HYSTERIA RETURNS** - By Motti Giladi. Singing, dancing and acting. (Beit Lehyal, tomorrow at 9.45 p.m.)

**JAZZ** - Danny Gottfried, piano; Albert Pinescu, flute; clarinet; Teddy Kling, cello, contrabass. (Cafe Piz, 84 Haharolim, tomorrow at 11 a.m.)

**STORIES FROM THE GOLDEN BOX** - Barbara Kuch, professional storyteller, tells some of her favourites (in English). (Shor Zion Library, Beit Anchi, 25 Shaul Hankeleli, Tuesday at 5 p.m.)

**MATTITYAHU AND ALEXANDER** - Music by Sashu Argov. Presented by Matti Caspi. (Neve Zedek, tonight at 10 p.m.)

**MEIR ARIEL** - Songs. (Old Jaffa, Hasimtah, Monday at 9 p.m.)

**MURIT GALILUN** - Solo programme. (Tzavia, tonight at 10.15 a.m.)

**SHILOMO ARTZI** - New programme. Dance. (Tzavia, tomorrow at 8.30 and 10.30 p.m.)

**SHILOMO NITZAN** - Humorous Jewish stories. (Old Jaffa, El Hamam, tonight at 10 p.m.)

**THE MAGICAL TRIO** - Jazz with Michael Greenblatt, Ilit Disraeli, Zippora But-Yehuda. (Dan Hotel, Monday at 8 p.m.)

**Haifa**

**HAGANASHAH HAHIVER** - Programme of humour and satire. (Shavit, tonight at 10.30 p.m.)

**Others**

**APPLES OF GOLD** - See Jerusalem. (Hilat, Moriah, Thursday at 8 p.m.)

#### MUSIC

All programmes start at 8.30 p.m., unless otherwise stated.

##### Jerusalem

**ORGAN RECITAL** - Gerhard Weinberger and Norbert Dachel (Germany). Works by Luttichmidt, Soler, Bach, Paganini, Cherubini, Schubert, Mendelssohn, Liszt, Regner and others. (Norman Abbey, Mt. Zion, today at 4.30 p.m.)

**JERUSALEM RECORDER ENSEMBLE** - Baroque, Renaissance and 20th century music. (Tzavia, tomorrow at 11.11 a.m.)

**ISRAEL CHAMBER ORCHESTRA** - Hosts the Twister Boys' Choir (Germany). Works by Pergolesi, Mozart, Bach. (Binyanei Ha'uma, tomorrow at 9 p.m.)

**VICTORIA DE LOS ANGELES** (Spain) - Soprano, Spanish and Ladino songs, with piano, flute and guitar accompaniment. (Durmikun Abbey, tomorrow at 9 p.m.)

**ANTOLOGIA DE LA ZARZUELA** (Spain) - 19th century Spanish-style operettas. (Sultan's Pool, tomorrow at 9.30 p.m., Sunday.)

**ISRAEL QUARTET** - Yigal Teneh, violin; Raphael Markus, violin; Zeev Steinberg, viola; Yacov Mizra, cello. Works by Arriga, Webern, Dvorak. (YMCA, Sunday)

**CONCERTINO** - Baroque concert by the chamber ensemble of the Israel Baroque Players. Works by Bach, Tartini, Telemann. (Israel Museum, Monday)

**JOLANTHE** - By Gilbert and Sullivan. With the Light Opera Group of the Negev. (Gerard Behar, Bezalet Street, Tuesday)

**EXPLORATIONS** - The Jerusalem Symphony Orchestra. Conductor Gary Bertini. Works by Josef Tal. (Jerusalem Theatre, Wednesday)

**"ETNAITA"** - Emmanuel Krasovsky, piano. Works by H. Alexander, Beethoven, Schumann. (YMCA, Thursday at 4.30 p.m.)

##### Tel Aviv area

**ISRAEL CHAMBER ORCHESTRA** - See Jerusalem. (Mann Auditorium, today at 2.30 p.m.)

**MADRIGAL SINGERS, JERUSALEM** - Renaissance madrigals. Romantic songs, folk-songs. (ZOA House, 1 Frisch, tonight at 9 p.m.)

**ORGAN CONCERT** - Elisabeth Rohlf. Works by Bach, Pachelbel. (Old Jaffa, Immanuel Church, 9 Beer Hoffman, tomorrow)

**ISRAEL PHILHARMONIC ORCHESTRA** - Conductor Myung Whun Chung. Soloist Yo Yo Ma, cello. Works by M. Even-Or, Schumann, Mendelssohn. (Mann Auditorium, tomorrow at 9 p.m., Sunday, Monday); Works by Tchaikovsky. (Tuesday)

**ISRAEL PHILHARMONIC ORCHESTRA** - Conductor Zubin Mehta. Soloist Lohar Koch, oboe. Works by Haydn, Mozart. (Mann Auditorium, Wednesday)

**EXPLORATIONS** - See Jerusalem. (Tel Aviv Museum, Thursday)

##### Others

**ISRAEL CHAMBER ORCHESTRA** - See Jerusalem. (Caesarea, Amphitheatre, Sunday at 9 p.m.)

**CAMERAN SINGERS** - Conductor Avner (in Works by Schoenberg, Palestrina, Barber, Messiaen. (Beersheba, Conservatorium, Thursday)

#### DANCE

##### Jerusalem

**MOMIX DANCE THEATRE (USA)** - Modern dance. (Gerard Behar, Bezalet Street, today at 2.30 p.m., tomorrow at 9 p.m.)

**THE WORKSHOP CONSERVATORIUM** - (Khan, Monday at 8 p.m.)

##### Haifa

**THE BAT-DOR DANCE THEATRE** - Old and new works. (Haifa Theatre, Wednesday at 8.30 p.m.)

**MOMIX DANCE THEATRE** - (Haifa Auditorium, Monday, Tuesday at 8.30 p.m.)

(For last minute changes in programmes or times of performances, please contact box office.)

Material for publication must be at The Jerusalem Post offices in Jerusalem (in writing) on the Sunday morning of the week of publication.



## JERUSALEM Cinemas

### CINEMA LONJO

Phases 18, 24, Tel. 415067  
 1st, June 15  
 Double feature 1 tickets  
 Dr. No 2.30  
 Le Grand Pardon 4.30  
 Sat., June 16  
 Monthly Paython's The Meaning  
 Of Life 7.45, 9.30  
 Sun., June 17  
 Bedknobs And Broomsticks 5.20  
 Double feature 1 tickets  
 Dr. No 7.15  
 Le Grand Pardon 9.15  
 Mon., June 18  
 Staying Alive 5.15  
 Flashdance 6.45  
 Ben Hur 8.15  
 Tue., June 19  
 Bedknobs And Broomsticks 5  
 Flashdance 6.45  
 Wed., June 20  
 Bedknobs And Broomsticks 5.30  
 Staying Alive 7.15  
 Flashdance 9

### EDEN EXTERMINATOR

Sat. 9.30  
 Weekdays 4, 7, 9

### EDISON FOOTLOOSE

Sat. 9.30  
 Weekdays 4, 7, 9

### LIABIRA THE MAN WHO KNEW TOO MUCH

Sat. 9.30  
 Weekdays 4, 7, 9

### ISRAEL MUSEUM LITTLE LORD FAUNTLEROY

Sun., Mon., Wed., Thurs. 3.30  
 Tue., 6, 8.30  
 MARATHON MAN

### KFTR BREAKDANCE

Sat. 9.10  
 Weekdays 4, 7, 9

### MITCHELL FANNY AND ALEXANDER

Sat. 8.45  
 Weekdays 5.30, 8.30  
 Complimentary tickets not accepted

### ORGLI LE BAL

Sat. 9.30  
 Weekdays 4, 7, 9

### ORION EDUCATING RITA

Sat. 9.30  
 Weekdays 4, 6.45, 9

### ORNA STAR 80

Sat. 9.30  
 Weekdays 4, 7, 9  
 Adults only

### RON ZELIG

Sat. 9.30  
 Weekdays 4, 7, 9

## SEMDAR IRMA LA DOUCE

Saturday 9.30  
 Weekdays 7, 9, 15

### SMALL AUDITORIUM BINYENI HA'UMA

Sat. 9.30  
 Weekdays 6.45, 9

### TEL AVIV Cinemas

### ALLENBY RACE FOR THE YANKEE ZEPHYR

Tonight 10, Sat. 7.30, 9.40  
 Weekdays 5, 7.30, 9.40

### BEN-YEHUDA FOOTLOOSE

Directed by Herbert Ross  
 With Kevin Bacon, John Lithgow,  
 Diane West  
 Friday night, 9.45, 12  
 Saturday, 7.30, 9.40  
 Weekdays 5, 7.30, 9.40

### CHEN CINEMA CENTRE

Advance tickets only at box  
 office from 10 a.m.

### CHEN 1 POLICE ACADEMY

Tonight 10, 12.15  
 At 8.15 p.m.

### TERMS OF ENDEARMENT

\* SHIRLEY MACLAINE  
 \* DEBRA WINGER  
 \* JACK NICOLSON  
 Saturday, 7.15, 9.45  
 Weekdays 4.35, 7.15, 9.45

### CHEN 2 THE RETURN OF MARTIN GUERRE

Friday night, 9.30, 12.15  
 Saturday 7.20, 9.45  
 Weekdays 4.40, 7.20, 9.45

### CHEN 3 STAR 80

\* CLIFF ROBERTSON  
 Friday, 10, 12.15  
 Saturday, 7.25, 9.40  
 Weekdays 5, 7.25, 9.40

### CHEN 4 EXPERIENCE PREFERRED BUT NOT ESSENTIAL

Tonight 10, 10.10, 12.05  
 Saturday 7.30, 9.45  
 Weekdays 5, 7.30, 9.45

### CHEN 5 CROSS CREEK

Tonight, 9.45, 12.15  
 Saturday, 7.15, 9.40  
 Weekdays 10.30, 1.30, 4.45, 7.15, 9.40

## BETH HATEFUTSOTI JEWISH CINEMATHEQUE THE CHOSEN

Tonight 12 noon, Wed. 8.30 p.m.

### CINEMA ONE EXTERMINATOR

Friday 10  
 Saturday 7.40, 9.40  
 Weekdays 5, 7.40, 9.40

### CINEMA TWO SHOGUN

Saturday 9.30  
 Weekdays 6.30, 9.30

### CLASS 86 Allenby Rd.

World Premiere  
 Tonight 10, Sat. 8.10  
 Weekdays 5.30, 7.30, 9.45

### DEKEL UNFAITHFULLY YOURS

Weekdays 7.40, 9.40

### DRIVE-IN VERTIGO

Tonight 10.15; weekdays 10  
 At 8.15 p.m.

### RISKY BUSINESS

Sex film  
 Tonight 12.30; weekdays midnight

### ESTHER LES COMPERES

\* GERARD DE PARDIEU  
 \* PIERRE RICHARD  
 Fri. 10, Sat. 8, 10  
 Weekdays 5, 7.30, 9.30

### GAT THE BIG CHILL

In a cold world you need your friends  
 to keep you warm  
 Saturday, 7.30, 9.40  
 Weekdays 5, 7.30, 9.40

### GORDON NORMAN LOVES ROSE

Tonight 3; Sat. 7.45, 9.45  
 Weekdays 5, 7.45, 9.45

## HOD UNCOMMON VALOR

Tonight 10  
 Saturday 7.30, 9.30  
 Weekdays 5, 7.30, 9.30

### LE RENAISSANCE THE FRENCH INSTITUTE

World Premiere  
 BURNING LAND  
 (TERRE BRULANTE)

### SHOGUN

Saturday 9.30  
 Weekdays 6.30, 9.30

### ERENDIRA

Tonight 10; Saturday 7.15, 9.40  
 Weekdays 10, 12, 2, 4, 7.15, 9.30

### LE BAL

A film by Ettore Scola  
 Winner of a Silver Bear - Best Director,  
 Berlin Film Festival  
 3 Coats (French "Oscar") - Best  
 Picture, Best Director, Best Music  
 Saturday and Shavuot 7.30, 9.40  
 Weekdays 5, 7.30, 9.40

### YENTL

Tonight 9.45  
 Sat. 7, 9.30  
 Weekdays 4.15, 7, 9.30  
 Tonight 12 midnight  
 HUNGRY  
 Sat. 11 a.m.  
 THUNDERBALL

### EDUCATING RITA

\* MICHAEL CAINE  
 \* JULIE WALTERS  
 Tonight at 10  
 Sat. and weekdays 7.30, 9.40

### BLOOD WEDDING

Saturday, 7.30, 9.40  
 Weekdays 5, 7.30, 9.40

### THE MEANING OF LIFE

6.45, 9

### RAMAT GAN Cinemas

3rd week  
 RISKY BUSINESS  
 Friday, 10 p.m.  
 Sat. and weekdays 7.15, 9.30  
 Matinees at 5  
 CONDO MAN

### LILY GORKY PARK

Tonight 10 p.m.  
 Sat. and weekdays 7.15, 9.30

### TERMS OF ENDEARMENT

7.15, 9.45  
 Matinees at 5  
 IN SEARCH OF THE CASTAWAY

### HAIFA Cinemas

\* SYLVIA CRISTAL  
 in the highly erotic film  
 EMMANUELLE  
 Sat. 7.9  
 Weekdays 4, 7, 9

### AMPHITHEATRE THE MAN WHO KNEW TOO MUCH

Saturday 7.15, 9.30  
 Weekdays 4.30, 7.15, 9.30

## MOGRAH JUNGLE WARRIORS

Sat. 7, 9.15  
 Weekdays 4, 7, 9

### ATZMON BREAKDANCE

Sat. 1, 9.15  
 Weekdays 4, 7, 9

### CHEN TERMS OF ENDEARMENT

Sat. 7, 9.15  
 Weekdays 4, 7, 9

### FRENCH CULTURAL CENTRE UN CONDOMNÉ A MORT S'EST ECHAPPÉ

\* F. LETERRIER  
 MORIAH  
 TO BE OR NOT TO BE  
 6.45, 9

### ORAH THE DAY AFTER

Sat. 6.45, 9.15  
 Weekdays 4, 6.30, 9

### ONLY ZELIG

\* WOODY ALLEN  
 \* MIA FARROW  
 Sat. 7, 9.15  
 Weekdays 5.15, 7.15, 9.15

### RON FOOTLOOSE

4, 6.45, 9

### PEER THE RIGHT STUFF

\* ED HARRIS  
 as John Glenn  
 \* BARBARA HERSHEY  
 Sat. 8.30; weekdays 4.15, 8.15  
 Tue. 4: POLICE ACADEMY

### SHAVIT THE MEANING OF LIFE

6.45, 9

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 Weekdays 4.30, 7.15, 9.30

## ARMON JUNGLE WARRIORS

Sat. 7, 9.15  
 Weekdays 4, 7, 9

### ATZMON BREAKDANCE

Sat. 1, 9.15  
 Weekdays 4, 7, 9

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## ORDEA UNCOMMON VALOUR

Sat. 7, 9.15  
 Weekdays 4, 7, 9

### RAMAT GAN THE BIG CHILL

In a cold world you need your friends  
 to keep you warm  
 Saturday, 7.30, 9.40  
 Weekdays 5, 7.30, 9.40

### ERENDIRA

Tonight 10; Saturday 7.15, 9.40  
 Weekdays 10, 12, 2, 4, 7.15, 9.30

### LE BAL

A film by Ettore Scola  
 Winner of a Silver Bear - Best Director,  
 Berlin Film Festival  
 3 Coats (French "Oscar") - Best  
 Picture, Best Director, Best Music  
 Saturday and Shavuot 7.30, 9.40  
 Weekdays 5, 7.30, 9.40

### YENTL

Tonight 9.45  
 Sat. 7, 9.30  
 Weekdays 4.15, 7, 9.30  
 Tonight 12 midnight  
 HUNGRY  
 Sat. 11 a.m.  
 THUNDERBALL

### EDUCATING RITA

\* MICHAEL CAINE  
 \* JULIE WALTERS  
 Tonight at 10  
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### BLOOD WEDDING

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### HAIFA Cinemas

\* SYLVIA CRISTAL



ONCE UPON a time, there were a few dozen restaurants in Jerusalem. They stayed in business for many years, even if they weren't very good, and the owners, and even the waiters, rarely changed.

Now all that has changed. Take, for example, Norman's, at 9 Rehov Yuel Salomon. Its owner is the former partner of a hamburger house elsewhere in the city. His new place was once an "exclusive" international type restaurant and then a vegetarian restaurant, which closed down following reports that it was being operated by a cult.

Norman's restaurant is kosher and offers a steady diet of steaks, lamb chops and hamburgers, together with a couple of daily soups and fruit salad for dessert. Norman promises that he will start serving pies just as soon as he can work out the details with the Kashrut supervisor.

The restaurant is reached by going through a passage and up a picturesque stairway to an upper room that looks out over the narrow street.

# New norms

MATTERS OF TASTE  
Haim Shapiro

The decor is eclectic, with various types of furnishings. In addition to Norman himself, rushing about madly, the service is provided by a beautiful young woman with no Hebrew and little English.

I OPENED my meal with the peanut soup, one of the two soups of the day. It was, I admit, only the second time I have had peanut soup, the first being an unfortunate occasion in Taiwan when I stopped at a little sidewalk stand and ordered what I

imagined to be a bowl of nourishing broth, only to be served a helping of hot, sickly sweet liquid.

This time, however, it was quite good, even if I could hardly guess what was in it, aside from some chopped up peanuts, of course. In fact, even the owner admitted that he wasn't sure what had gone into it, and that if he made it again it would probably taste quite different.

My companion contented herself with the salad that comes with the main course, a mixture of every kind of vegetable imaginable, together with sprouts, sunflower seeds (shelled) and sesame seeds. The dressing she chose was a sort of creamy cucumber, light and refreshing. I took the vinaigrette and found it quite acceptable.

For my main course I chose lamb chops, which were generous, tender and not too fatty. But it was not so tender as to compensate for the knife, which made a very poor showing. The mint sauce, slightly sweet, went very well with the meat. Along-

side the meat was a baked potato, with a slice of lemon on top, which we found a very nice touch and quite good on the potato.

My companion tried the super hamburger, which was super both in quantity and quality. Generous in the extreme, it was beautifully grilled and served on a very genuine looking and tasting hamburger bun, which was tasty without being sweet. A barbecue sauce and a garlic sauce were served with it. I definitely preferred the latter.

With our meal, we had a couple of bottles of the Budweiser beer now being produced and marketed in Israel. The last time I tried it, I found it not bad. This time it seemed distinctly inferior.

The coffee, a fresh filtered brew, was excellent.

The bill came to just about \$4,000.

ONE OF THE eternal questions of Israeli cuisine is why we, in the Middle East, surrounded as we are

by flocks of sheep, seem to have to pay vast amounts for lamb, when it is available at all. The answer is usually that it does not pay to raise sheep, a statement that I find difficult to accept when I walk out of my front door and see the little creatures nibbling on my geraniums.

Be that as it may, I have found that the only way I can enjoy it regularly at home at a price that is not outrageous is to buy a large frozen chunk that includes ribs, shoulder and breast. While most of it is sliced up for chops, the odd bits are put aside for stew.

But even the chops are not everything we would want them to be. To rectify this, I usually marinate them for a few hours before grilling them. I use lemon juice (or vinegar), soy sauce, crushed garlic and commercial meat tenderizer (although the latter is usually not necessary).

Then I just heat the broiler, or pan, well, pop in the chops and brown them on both sides. They can be served with potatoes or rice.

THE BOARD of the Israel Broadcasting Authority having endorsed Director-General Uri Porat's absurdly harsh suspension of host Ram Evron and producer Nava Cohen from *This is the Time*, and the indignant staff having decided correctly not to allow anyone to replace them, we now have to make do without our weekly ration of serious interviews.

Some weeks ago, when Porat insisted that we should get the Liverpool-Roma European Cup final, I bestowed some approving pats on his head. I even wrote that, if he were to continue to provide us with ample quantities of sport, he might yet induce me to vote for the Likud. This throw-away line brought showers of abuse down on my head from readers who are very intense about their politics.

My grandmother used to admonish me that I must not say certain things, even in a joke. My mother was wont to accuse me of being prepared to sell my own mama for a jest. Alas, I did not heed their admonitions. So I hasten to assure one and all that my remark about thinking of voting for the Likud, if given sufficient sport on TV, was made with my tongue in my cheek, and was never intended to be taken seriously by Hanoch Smith and other pollsters. To keep the record straight, I hereby declare that, even if we were to get five hours of sport a day, I would never cast my ballot for the people who involved us in the Lebanese midsummer madness, and who wrecked the economy with such gusto and self-satisfaction.

Besides, Porat has already blotted his copybook by failing to give us live the magnificent Lendl-McEnroe finale to the French Open tennis tournaments.

Joining him in my doghouse is King Hussein. Perhaps because it was Ramadan, Jordan was as useless as Israel. As a result of this double betrayal, lovers of tennis spent a wretched late Sunday afternoon, switching in vain from Jordan to Israel, and getting nothing; but some Arabic nonsense on the one and the equally insipid *Little House on the Prairie* on the other. Incidentally, why our young enjoy this saga of suffering is beyond my comprehension.

Admittedly, Porat has promised us the Wimbledon semi-finals and finals, so perhaps we should give him another chance. I have a feeling that he would like to help Likud in the elections by proving that they can provide TV addicts, if not with bread, at least with clichés. As far as bread is concerned, the price of it has soared so high that we are fast reaching the state of the French peasants of the 18th century, of whom Marie Antoinette remarked, "If they can't get bread, let them eat cake."

Obviously, Porat can hardly provide the missing bread - or for that matter, cake - via the television waves. But he can supply a modern equivalent of the Roman circuses in TV sport and escape programmes.

RIGHTLY or wrongly, I credit Porat with the return of *The A Team*. If television is the modern opiate of the masses, this fantasy series must rank high among such aids to escapism. Some months ago I wrote a review in praise of *The A Team*, which I found imbued with sufficient humour and self-mockery to lift it above the level of most action TV films.

Somebody on high in Television House may have read that review, because the programme was promptly consigned to outer darkness. Its return coincided with the

# Circuses without bread

TELEREVIEW  
Philip Gillon

appointment of Porat and I thank him for it.

After I wrote that review, *The Jerusalem Post* carried an agency report of criticism of *The A Team* by a group calling itself "The International Coalition Against Television Violence." They claim that they have been studying television with critical eyes for 22 years, and that they can prove that there is a cause and effect link between television violence in the Sixties and convictions for crimes of violence in the Seventies and Eighties. They allege that *The A Team*, one of the world's most popular programmes, leads all the rest in the amount of violence it contains.

There is a sort of magic about a claim to have done research and to be able to produce statistics. We tend to think that, if a body with so weighty a name as the International Coalition Against Television Violence says that it has done 22 years of research and has found that *The A Team* is a baddie, they must know what they are talking about.

Fortunately for me, my own opinion of the Coalition is talking highfalutin' nonsense has been supported by Martha Bayles, the television critic of *The Wall Street Journal*. After noting the criticisms, she quotes NBC, the producers, as pointing out that there is never any bodily harm suffered in *The A Team*; after all the fights, shooting, explosions and car crashes, everybody, baddies as well as goodies, are unscathed.

Bayles questions the argument that viewers, particularly children, will conclude from programmes like *The A Team* that guns and automobiles are harmless toys. She thinks that the researchers underestimate the common sense of the viewers, including the children, and concludes that those who measure stimulus responses should remember that human beings are not pigeons, even when they are watching television.

I could not have put it better myself. It is an insult to the human race to think that the millions of viewers watching George Peppard and his friends in action will rush out to commit rape, bodily assaults and murder.

One possible argument is that violence on television may be a catalyst in action in a tiny minority of viewers who are emotionally disturbed, and are prone to commit violent acts. But I question whether any programmes should or can be designed to cater for this group. And should the great majority be penalised just in case a handful of people may be affected by a programme? That handful needs attention, certainly, but not via the mass media.

The basic weakness of the approach of the earnest International Coalition Against Television Violence is that they assumed that violence in the arts and in reality has increased since the advent of television after World War II. The millions of Nazis who supported Hitler in the

Thirties and Forties never saw a television programme, yet we know to what depths of sadism they plunged. Al Capone and the Ku Klux Klan preceded TV. So did the Turks who assassinated the Armenians, Peter the Great, Tamerlane, Herod the Great, the Romans, the Greeks, the Persians, the Indians, the Chinese, the Japanese, the ancient Israelites who put entire communities to the sword. It is humanity, not television, that is to blame.

Television is just another medium, like film, drama, dance, opera, music. Despite the idiosyncies of the Hays office, films have always been just as violent as television. Drama - I remember taking my young daughter to see a production of *King Lear* at Stratford, and how horrified she was when Cornwall put out Gloucester's eyes with his heel. These were real people, not two-dimensional flickering movies in a box. Shaw said rightly about Hamlet that he committed several murders, and spent all his time upologising for not committing another. All Shakespeare's plays, and the great tragedies of the Greeks, are full of violence. In fact, it is hard to think of any noble art that is free of it. Tolstoy claimed that Beethoven's music was spiritually a menace.

I wonder why the do-gooders concentrate so hard on television, and leave the other arts alone? Sometimes I suspect that there is a strong element of snobbery in their approach - television appeals to the *hot polloi* while drama, music, ballet and opera cater for the leisure hours of the more cultured.

I wish that the Coalition Against Television Violence would leave us poor wretches alone to enjoy our escapism. Heaven knows, we certainly need to escape from the realities of life in Israel today.

POOR RECEPTION on Jordan due to the *sharav* obliged me to rely on that other world favourite, *Dallas*, for escape this week, even though Israel is still years behind what is happening nowadays at Southfork. *Dallas* on Israel at the moment is going through a particularly idiotic stage caused by Joe's manicured will. Why Miz Ellie or some interested party does not get it set aside on the grounds of insanity is beyond me.

This week, Bobby came out of the pool in bathing-trunks, all dripping, and this reminded me that we first met him as the young man from Atlantis. He's done pretty well since then, getting all those fawning millions. The babies in *Dallas* cry all the time, and are generally very revolting; not that one can blame them, considering the emotional upheavals by which they are surrounded. But it is hard to believe that one of them will grow into that attractive son of an Israeli-American we met once on *The Good Hour*.

In this week's episode, a Texan end named Gil wants fringe benefits for selling his refinery to either J.R. or Cliff, such benefits to consist of sleeping with either Ashton or Sue-Ellen. He is prepared to drop \$200,000 on his price if he can have his wicked way, which seems to me to be a hell of a price for a one-night stand, even in these inflationary days, although both women are very attractive indeed. Ashton gives her all for the cause, and gets the refinery for Cliff, while Sue-Ellen lets J.R. down by giving Gil the old heave-ho.

Apart from being the worst of all villains, J.R. appears to have been an awful idiot to expect Sue-Ellen to give Gil what he wanted, especially as she was expecting J.R. to come in at any minute.

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# The Week's TV/Radio Highlights

JUNE 15 — JUNE 21

FRIDAY



Elizabeth Taylor  
TV, 22.15

SATURDAY



Daniel Hannefer  
Radio 1, 11.05

SUNDAY



Margaret Satter  
Voice of Music, 12.05

MONDAY



Martha Agerholm  
Voice of Music, 12.00

TUESDAY



Yigal Babin  
Educational TV, 16.30

WEDNESDAY



Lee Martin  
TV, 21.30

THURSDAY



Mark Satter  
Voice of Music, 12.30

EDUCATIONAL:

ARABIC LANGUAGE programmes:

EDUCATIONAL:

EDUCATIONAL:

EDUCATIONAL:

EDUCATIONAL:

EDUCATIONAL:

VOICE OF MUSIC:

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## Mixed trio

CINEMA  
Dan Fainaru

presence of Jews in the Tunisian village is most unwelcome and that they will be driven away. But Ankril never allows himself condescension towards any of his characters, and he manages to draw a picture that is remarkably convincing, for similar situations have occurred throughout the Diaspora.

First-film flaws are not missing: sequences that aren't quite rounded out, acting that is sometimes insecure, narration that is sometimes halting. But none of these flaws is serious enough to mar the picture as a whole because there are also positive features that we don't often encounter in our cinema: the soulful performance of Jacques Ovadia, a poet and retired film critic, as the grandfather, and the very accurate description of the stages of the family's disintegration, until even the grandmother can no longer stand the idea of continuing to live in the midst of Arabs who are full of animosity.

Ankril's opening sequence shows Israeli bulldozers uprooting olive trees to make way for a new settlement, a small Arab boy throws a stone at a settler's jeep, and he is pursued by his parents' farm, where there is a house very much like the one we are about to see the Jewish Tunisian family living in. His closing sequence goes back to the same bulldozers, closing the circle and indicating the evident tragedy in this part of the world where people and trees are uprooted through no fault of their own.

MUCH LESS satisfying is Eran Riklis's *On A Clear Day You Can See Damascus*. This is the closest reference made to the Udi Adiv case until now (*Fellow Travellers*, already shown, and *Beyond The Walls*, still to be distributed, use the same background). One of the leading characters is a kibbutznik, Uri Sharon, who has been in touch with the Syrians as part of his, and his group's efforts to establish a basis for peaceful relations between Israel and its neighbours. He is captured by the Shin Bet, tried and sentenced to a long term in prison.

This is supposed to be the point that triggers the whole plot here. For the central figure is a musician, Sharon's friend, who can't make up his mind whether to join forces with those who are actively fighting for peace, or to retreat into his own art and try, through his attempts to find a synthesis between Oriental and Occidental music, to contribute his own share to this struggle.

This seems a worthwhile subject to deal with, and some of the points made throughout this picture are certainly relevant. Like the remark that bleeding-heart liberals are the plague of any effective peace movement; or the final scene, in which the plight of the central character is made even clearer, as he is left in the middle, between terrorists and Shin Betniks, and doesn't know which way to turn.

But as worthwhile as the subject is, and as understanding as one would like to be about the production process of this picture, which

started three years ago as a graduation film for the National Film School in London and gradually developed into a full-length feature, there is no escaping the facts, and they aren't very flattering.

As the plot stands now, it is barely enough for a short film. The camera work is very much on a student's level; scenes start and end abruptly, without any leading to the construction of a sequence. This may have resulted from the production problems (shooting bits and pieces of film every time there was some money available and a crew that was willing to work for promises), but that still doesn't justify the final shape of the film. After all, an audience cannot be expected to take such details into consideration.

Except for Uri Sharon, defined more by what we know about Adiv than what is offered by the movie, Riklis creates at best shadows that declaim his lines, and presents characters that are quite useless, if not referring particularly to the two female leads, Tiron Nigad and Ashli Manni, who aren't much more than pieces of furniture to fill up the picture.

If we are supposed to see this as at least partially a thriller and guess what delivered Sharon to the authorities, the answer is clear from the very beginning. As for the activities of the Joseph, the Britisher who makes believe he sympathizes with the cause, they are superfluous; one sequence, shot in London, is done with such a heavy hand that one really feels it lacks all professionalism.

The political aspects that should give the film its credibility are dealt with very arbitrarily. We are led to understand that there is one good side, that of those who work for peace, whatever means they use, and one bad side, represented by the secret service, which hinders these initiatives. Nothing, much deeper than that is revealed, and it's simply not enough, considering the state of things as they are.

The plot is a typical film noir concoction: a private investigator, an ex-police detective, is asked to look into the past of a mayor who is making trouble for a rich industrialist and wants to shut down one of his factories. All sorts of people connected with the investigation die mysteriously, the detective falls in love with the rich man's wife, who happens to be a part-time nymphomaniac, if such a thing exists, and it all ends in the best tradition of Greek tragedy.

But one could hardly imagine a less interesting way of telling the story than the one employed here, or a more efficient system of robbing every scene of its impact, or a drabber way of shooting Tel Aviv and its suburbs, or a more arbitrary way of using the camera for no purpose whatsoever, or a more befuddled cast of characters who evidently do not understand what is expected of them, and accordingly do not deliver anything.

Still, there is one mystery. Why is the film called *Green*?

I suspect, however, that those who see it won't care if they don't have the answer to that one.

## This Week in Israel: The JERUSALEM MUSEUMS

this week at the israel museum jerusalem

### EXHIBITIONS

The Well-Built Elephant - popular American architecture  
How to Wrap Five Eggs - traditional Japanese wrapping  
Joan Miro: Sculptures  
Eighty Years of Sculpture in Israel  
Marc Chagall: Book Illustrations (courtesy of Boxenbaum-Neta Foundation)  
A Window to Islam - Islamic culture, religion and court life  
Jonathan Borofsky - environmental sculptures and paintings  
Face and Body - photographs  
Dadu Mezach - sculpture installation  
12 Pages from the Cairo Geniza  
News in Antiquities - new finds from excavations  
Tom Seldmann Freud - illustrations of children's books (Courtesy of Dubek Ltd.)  
Scraps - creating home theater sets and greeting cards (Courtesy of Marianne and Walter Griesmann)  
Permanent Collection of Judaica Art and Archaeology  
SPECIAL EXHIBITS  
A Masterpiece of Greek Pottery - 6th century kylix  
ROCKEFELLER MUSEUM:  
Kadesh Barnea - a fortress from the Judean Kingdom (closing June 12)  
News in Antiquities - finds from Phoenician Tombs, 10-7th centuries BCE  
How to Study the Past - (for children) Paley Centre next to Rockefeller Museum (closing Saturday)  
BET TICHU: Works by Anna Ticho, Hanukka lamps collected by Dr. Ticho; library and Garden cafe

### EVENTS

ISRAEL FESTIVAL EVENT  
Saturday, June 16 at 21.00  
ESPE - JIDDISCHE LIEDER (2)

### CHILDREN'S FILM

Sun., June 17; Mon., June 18; Wed., June 20; Thurs., June 21 at 16.30  
LITTLE LORD FAUNTLEROY  
Dir: Jack Gold, with Ricky Schroder, Alec Guinness, Eric Portier

### CONCERT

Monday, June 18 at 20.30  
CONCERTINO - with the chamber ensemble of the Israel Baroque Players  
Part of the "Baroque Spectrum" Series  
Works by Bach, Terzini and Telemann

### GALLERY TALK

Tuesday, June 19 at 19.15  
A WINDOW TO ISLAM  
With Naima Brosh (in Hebrew, with slides)  
Members Lounge and Exhibition Hall

### FILM

Tuesday, June 19 at 18.00 and 20.30  
MARATHON MAN (USA, 1976)  
Dir: John Schlesinger, with Dustin Hoffman, Laurence Olivier

### SPECIAL EVENT

Saturday, June 23 at 21.00  
PERFORMANCE OF INDIAN FOLKLORE  
With the Folklore Ensemble of the Jewish Community of Bombay  
The programme includes dances and music, mime and acrobatics

### GUIDED TOURS IN ENGLISH

Museum: Sun, 11.00 & 15.00; Tues, 16.30; Mon., Wed., Thurs., Fri. at 11.00  
Archaeology Galleries: Monday at 15.00  
Shrine of the Book: Tuesday at 15.00  
Rockefeller Museum (opposite Damascus Gate): Friday at 11.00

### RUTH YOUTH WING

Recycling project will be open Mon, 14.30-17.00; Tues, 16.00-20.00.  
The project encourages creative use of waste materials.  
For further information please call (02) 633278.

Summer Courses for Children - Registration is now open for intensive morning art courses during July: including ceramics, weaving, movement, nature, photography, archaeology. For further details please call (02) 633278.

### VISITING HOURS OF THE MUSEUMS: Sun., Mon., Wed. and Thurs.

10.00-17.00; Tues, 16.00-22.00; Fri, Sat, 10.00-14.00  
SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs, 10.00 to 17.00;  
Tues, 10.00 to 22.00; Fri, & Sat, 10.00 to 14.00  
BILLY ROSE SCULPTURE GARDEN: Sun., Thurs, 10.00 to sunset;  
Fri, Sat, & holidays 10.00 to 14.00

ROCKEFELLER MUSEUM: (opp. Damascus Gate) Sun., Mon., Tues., Wed. and Thurs, 10.00-17.00; Fri. and Sat, 10.00-14.00

LIBRARY HOURS: Sun., Mon., Wed., Thurs, 10.00-17.00; Tues, 16.00-20.00  
BET TICHU (off Harar Kook St.): Open Sun., Mon., Wed., Thurs, 10.00-16.30;  
Tues, 10.00-22.00; Fri, 10.00-13.30; Garden cafe 10.00 to midnight.

GRAPHIC STUDY ROOM: Open by appointment only.

TICKETS FOR SATURDAY available in advance at the Museum and at the ticket agencies: Tel Aviv-Ropoco, Eilat, Le'an said Castel, Jerusalem-Kla'im.  
The Israel Museum is located on Ruppin Street, Tel. (02) 698211



HE WHO AIMS for the best will achieve it eventually. There is a rider, however: he has to be worthy of it.

Thus Ivo Pogorelich, the 26-year-old Yugoslav pianist, undisputed star of the music world in the last few years. Gracefully subdued and introverted on stage, his easy interaction and brilliant erudition come as a surprise at first.

During a cocktail party at the Tel Aviv Hilton following the Mann Auditorium recital, the artist converses in immaculate English, switching to equally polished Russian, throwing in a French word here and there. At a press conference the following morning, he wears slippers, has a copy of *The Jerusalem Post* tucked under his arm, and it takes some skill to squeeze a question into the seemingly unintermittent monologue.

Ever since his by now legendary loss in the 1980 Chopin contest, in which Pogorelich was not admitted to the finals (Martha Argerich, by far the most glamorous juror, left Warsaw in protest against the jury's decision. "Martha's mother told me I could have done much worse, if they had given me the third prize, for example"), Pogorelich has been touring the world. He has been appearing in the most prestigious series and festivals, playing with the greatest orchestras and commanding some of the highest fees in the profession.

Following his appearances at this year's Israel Festival he will play in England and then, at last, "I will have some rest. What I have been doing these four years was plainly inhuman," he says.

"I would get up, practise, take a plane to another town, practise, play a concert and then practise, perhaps till 4 o'clock in the morning - towards the next concert."

How many hours a day does he practise? "As many as I can."

Some of these working habits may stem from his years of study at Moscow's special music school and the Tchaikovsky conservatory. "There was tremendous competition, with lots of strings pulled. As a foreigner, I had to work especially hard to prove myself."

By the time he entered the conservatory, Pogorelich was fed up



## Shooting star

Eli Karev

with the atmosphere and the way music was being taught and made. "The professors and the students busied themselves attending ideological meetings and glorifying the name of their motherland. The much-acclaimed Russian piano school had reached a dead end."

IT WAS an act of fate that, having finished his first year at the conservatory, the tall, striking, grey-eyed

pianist met Alice Kezheradze, a fellow musician who had interrupted her career to raise a son. "In Hollywood, they wanted to make a film about our love story," (presumably, with Pogorelich acting himself).

"First of all, she was my teacher. I would go to the conservatory to make an appearance - all I know I learned from her. In Tbilisi, the Georgian capital, of all places, she had an incomparable - and absolutely unknown - teacher named Nina Plescheyeva, who was a remarkable pianist, a grand lady and had studied with Alexander Siloti, the famous Russian virtuoso and a

favourite pupil of Liszt. Thus the great pianistic tradition came to me virtually undiluted."

They married in 1980, and today international piano competitions compete to have Alice Kezheradze on their juries. "One day - I hope, soon - she will return to the concert stage. Then you will see what a great artist she really is."

Having enjoyed the best of both worlds, East and West, and travelled extensively, the intellectually inquisitive artist has observed a great deal. And he is not at all enthusiastic about what he has seen.

Competitions have mostly become sorry political affairs. "In Warsaw, the public was planning a boycott of the Chopin contest in protest against its artistic decline. After my 'scandal', there was no point in doing that; the state of affairs was all too obvious anyway."

Music education is experiencing a worldwide crisis, as there is no school left to speak of, says Pogorelich.

"Sheldon Gold of the ICM management in New York told me that today young people are asking not for concerts, but for teachers. In London, they interviewed me on television and asked me to compare London and Moscow, both important music centres. Well, I said, one can study in Moscow and play in London, but not the other way around. The sentence was cut."

Pogorelich visited the Yamata school in Japan, "a huge factory of children," where students are encouraged to compose before they are given elementary musical knowledge. The result resembles "a dish containing chocolate cake and herring."

WHICH MUSICIANS has he taken as models?

"In Russia, artists like Horowitz, Michelangeli and Gould were held as gods. Later, when I saw things closer, I learned how flawed these 'gods' were."

To Pogorelich, Richter is "living ruins" and Rostropovich mostly "collects wrong notes," while Glenn Gould "lived in the wrong place, doing the wrong things at the wrong time."

"Who needs his words on Beethoven? We could use a good inter-

pretation, and this Gould was unable to provide. There was an indescribable beauty in some of his early recordings, but the so-called 'late Gould' recordings are a travesty. I sometimes feel ashamed of being an artist, a part of this elite that is not an elite at all," says the pianist.

Which is not to say that the thing to do is drift with the stream; Pogorelich, for one, seems too young and enthusiastic for that. His active response is the establishment of several foundations financed by the income from his concerts. "My foundations are not a tax haven," he stresses.

Art being an expensive undertaking, Pogorelich dared to create a scholarship fund in Yugoslavia ("Just imagine: a private foundation in a socialist country") which assists promising young musicians in their studies, mostly abroad. In Scotland, he bought a house to serve as a centre for piano.

The Pogorelich foundation in England will encourage meetings and discussions among the world's leading musicians ("We need a cultural framework badly"). While in this country, he intends to exchange ideas with directors of the Arthur Rubinstein Piano Society.

His artistic demands on himself are uncompromising. In a world where quantity often comes before quality, he sticks to one and a half to two recital programmes a season and about two concertos. This year, the concertos were by Chopin and Tchaikovsky. Next season, Pogorelich will play the Prokofiev's Third, Mendelssohn and *Symphonic Variations* by Franck.

He seemed genuinely upset about the Mann Auditorium piano. "For such an important concert, with musicians in the audience, I should have had a better instrument."

Other than that, Pogorelich likes it here. "You have a lot of bad publicity in the world, but your people are wonderful. They may quarrel all the time, and yet it seems to me they all share something in common, perhaps some sense of belonging. I just told my wife about it on the phone. And your audiences, they are fantastic."

Ivo Pogorelich is not just being polite. When he says something, he means it.



## It's Sweet, It's Good, It's Osem

## Maple and Strawberry Flavoured Syrups from Osem

- New and original from Osem:
- \* Sweet Strawberry flavoured Syrup for topping and decorating of ice creams, cakes, fruit salads, desserts, pancakes, blintzes and pastries.
  - \* Sweet Maple Syrup for topping pancakes, waffles.

French toast, baked apples, ice creams, desserts, etc.  
Osem's Maple Syrup and Strawberry Syrup in bottles with the special plastic insert for easy pouring.

It's Good - It's **OSEM**



THE ISRAEL Festival 1984 winds up its hectic activities this weekend, and I will be summing up the event in a future article, reporting on statistics and anticipated programmes for next year, and drawing some conclusions.

In the meantime, the regular concert season has been running concurrently with the festival. With still a month to go, it is not without its attractions.

For instance next week, the Monteverdi Choir from Hamburg is due to arrive for a series of concerts, both on its own and together with the Israel Chamber Orchestra.

In July 1982, when the choir received its first invitation to visit Israel, there was a moment of suspense: would it put off the visit because of the war in Lebanon? But the few dropouts were easily replaced in Hamburg, and the choir came, performed on schedule and reaped highly favourable reviews.

At a subsequent reception in Jerusalem, conductor Juergen Juergens expressed the hope that the choir would be invited again. This hope has now been realized.

The choir will open its Israel tour in Jerusalem on June 23 at the Dormition Abbey on Mt. Zion with an *cappella* programme of Gesualdo, Monteverdi, Vittoria, Scarlatti,

## Vocal visitors

MUSIC & MUSICIANS / Yohanan Boehm

Mendelssohn, Hauptmann and Brahms. The programme will be repeated, slightly expanded, at the Tel Aviv Museum (June 28) and in Acre (June 30).

The choir's second programme will be dedicated entirely to the music of Claudio Monteverdi (1567-1643): *Vespro della Beata Vergine*, published in 1610 in the first collection of the composer's sacred music. This work has been edited by Juergens and is set for soloists, choir and orchestra. (Tel Aviv: June 24; Jerusalem: June 25; Haifa: June 26; Ein Hashofet: June 27).

A special Bruckner programme will be presented in Tel Aviv on July 1; the following day, the works will be taped in the capital for Jerusalem Records. Most of them, such as the Requiem of 1849, the Missa Solemnis of 1854 and the Magnificat of 1852 have never been recorded. Other pieces for the double disc are a Tantum Ergo and two Aequales for

three trombones.

The choir was founded in 1955, through the initiative of the Italian Cultural Institute, which is affiliated with the University of Hamburg. Juergen Juergens was the natural choice for conductor, since he had made the research of old Italian music. Monteverdi's in particular, his main subject. Juergens also edits largely unknown vocal music of the 17th and 18th centuries, recording much of it for broadcasting and records.

One of his most important editions is the *Vespro della Beata Vergine*, published in 1977 by the Universal Edition in Vienna.

Juergens was appointed musical director of the choir in 1966; since 1973, he has also been a professor at Hamburg University.

Despite the heavy diet of the festival, music lovers would be well-advised not to miss the Hamburg Monteverdi Choir.

A MOST ANNOYING *faux pas*, offending more than good taste, has marred Israel's cultural scene, for the first time in its history: Ami Maayani, the composer, misused his office as chairman of the Israel Composers' League to make a political statement.

In the programme distributed at the Hayarkon Park open air concert given by the Israel Philharmonic Orchestra to celebrate the 75th anniversary of the founding of Tel Aviv, Maayani praised the city's cultural life and then declared: "It is that spirit (of unity and culture) that persuaded the public to reject the concept of the Alignment and join with the Likud, which is the deep and trustworthy expression of the entire nation."

The League of Israeli Composers is a professional body which has never before associated itself with politics. If its chairman wants to become a member of Knesset, or wishes to align himself with a particular party and feels the need to engage in election propaganda, he can do so as a private citizen, but not in his professional capacity.

The incident has aroused considerable consternation among league members, and there is a growing demand for Maayani's resignation.

I AM HAPPY to correct a remark I made regarding the Amadeus Quartet. According to information received, I wrote that second violinist, Siegmund Nissel was incapacitated owing to illness and that the Amadeus would therefore be appearing at the Israel Festival (last week) as a trio.

I have now heard from Norbert Brainin, leader of the Amadeus, that the team is continuing to function as a quartet. Siegmund Nissel did indeed undergo a coronary bypass last year and was forbidden on doctors' orders to perform for some time. But, fortunately, he has recovered so well that he is being allowed to play some 40 concerts during the season.

Moreover, Brainin informs me, string trio and piano quartet programmes have been a regular feature in the Amadeus concerts schedule for years.

The quartet, adds Brainin, is booked up for the next few seasons; as this article goes to press it will be playing in Italy, with further concerts booked all over Europe. The full quartet hopes to perform on its next visit to Israel.

I regret any unpleasantness my misinformation may have caused these artists and hope I have now put the record straight.



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# High Kemp

## DANCE/Dora Sowden

uses. Perhaps the style was a mite too dramatic, but Be'er emerged as a choreographer to watch. Yossi Mar Haim's music was exceptional - apt and strong. And who carved the miraculous rockinghorse? Set designer Moshe Hadari? I wish it were mine.

The Tamar Dance Theatre of Ramla staged Amir Kolben's *Circle in the Square* (music: Bartok), achieving much but not enough. The theme of young loves and lusts was overstressed.

Rina Schenfeld's *Three in One* ("Sharsheret"), performed by her Workshop, had all the qualities essential to a workshop piece - enthusiastic dancers, fun routines - and Steve Reich's lulling music.

FROM THE TITLE of Netta Plotzky's *Fugu and Dagle Fish* one could assume comedy, and indeed there was some clowning, especially by Plotzky as a little girl. Yet this was a serious work. As presented in the Gerard Behar Centre on June 4 it had more mime than dance, more theatre than mime. The last scene, when all the six characters moved forward slowly in a row calling out names in inquiring voices, made tense impact.

The theme was suggested by a book called *The Fugu Plan*, when the chief rabbi of Tokyo (the author) disclosed a plan by the Japanese to save Jews. It never came to fruition.

TWO OTHER presentations in the "New Facets in Dance" ventured into different paths of experiment.

If Netta Gelfman's *Light Paces*, in the still uncomfortable Jerusalem Theatre small hall (June 6, 11 p.m.-1 a.m.) was meant to prove that light can be an independent "actor," it did not succeed. But if Gelfman meant to show how much light can alter texture, colour and shape in various objects, she made her point.

Oshra Elkayam's *12-inch Tremolo* in the Behar Centre (June 7) probed the lengths to which drollery could travel - and travel it did with a music collage by Elkayam, and soundtrack by Arik Shapira and five participants. This was the kind of craziness that either tickles the ribs no end or leaves one stonily unmoved. Elkayam has done it before with *Terminal*, which went to the Edinburgh Festival. So...

TO THE INCESSANT beat of a metronome, Amos Hatz and his five dancers gave a demonstration of the Eshkol-Wachman system of notation and movement in the Gerard Behar Centre small hall (June 7). He had of course devised his own choreography in which the characteristics were rhythm with flexibility, steadiness in smooth transition. The leg moves were more interesting than the arms, having a resemblance to Japanese grace, and even at times Japanese unarmed conical moves.

EXPERIMENTATIONS can lead for the Lindsay Kemp Company. As book showed, but *Flowers*, the first programme at the Jerusalem Theatre on June 9, was beyond any flight of fancy. The notes promised "a prison, a cemetery, a cafe, a bedroom, a brothel, a theatre," and the extraordinary set of catwalk, ladders, arches and ropes provided them all.

Kemp himself, obviously a trained dancer and a superb mime, used many moves that relate to Japanese dance, even Butoh - in the controlled way he moved, the way he placed one foot across the other, in his slow gestures, his quick turns.

If his "Giselle" was not as agile as a young girl should be, his portrayal was nearer to Giselle's madness than many ballerinas have reached. His female roles were never mere impersonations. He put under the skin always with a touch of parody, but with strange charm.

Since the show was inspired by a work of Jean Genet, a famous master of the "absurd" (and cruelty, too), one could not have a logical story line; but there was everything else in the Kemp fantasies: nudity (not only bare buttocks), violence (not only murder), humour both bitter and beautiful, allegory that turned into nightmare, dance, acrobatics, acting, mime - all superlative.

THOSE WHO SAW Carolyn Carlson only in the *Ivy Girls* and *Friends* show on June 5 at the Jerusalem Theatre could have got only a slight idea of what she can do. She was improvising to the violin improvisations of Gidlis, and this gave no more than a whiff of the Carlson of the *Blue Lady* programme.

When she was here with a company from Paris, her choreography left doubts. Now coming from Venice as a soloist she proved how time can mature.

She appeared first behind scrim that had horizontal and vertical lines. When that was raised, the stage had a cyclomatic backdrop of open sky and a solitary, immense tree.

Even where her moves looked spontaneous she was fully controlled. One kind of turn was really a walk around one spot gradually building up to a crescendo. She changed to a woman in blue, a girl in pink, an old woman in black, but mostly she was in a gray skin-tight costume, making repetitive movements but somehow not repeating herself. The impression was never self-centred or exhibitionist. It was true dance.

OF THE TRIPLE bill in the "New Facets in Dance" series at the Gerard Behar Centre on June 9, by far the most notable item was by the Kibbutz Dance Company.

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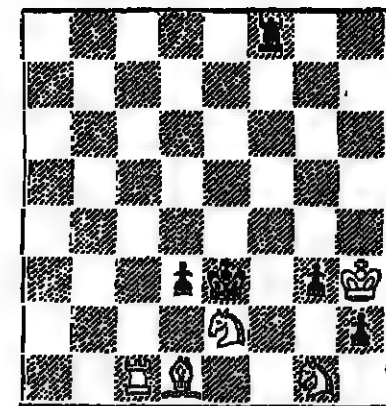
FRIDAY, JUNE 15, 1984 THE JERUSALEM POST MAGAZINE



## CHESS

Eliahu Shahaf

Problem No. 3177  
A. KORANI, Hungary  
2nd, place, 2nd WCCT, 1983



White to play and draw (5-5)  
SOLUTIONS. Problem No. 3175 (Mattison). 1. Rg3! Nc3 2. Kb8 b1Q 3. Kc7; 1- b1Q 2. Rb3! Qc2 3. Rb1 Kh2 4. Rb2, forcing a stalemate.

1984 NETANYA FESTIVAL  
NETANYA'S traditional Shach-Kait (Recreation Chess) festival will be held at the Princess Hotel, June 24 to 30. The festival will include the following events: Hapoel Championships grade I, II and III (for players rated 2,050 and up, players rated 1,850-2,049 and players rated 1,849 and below); Hapoel lightning

championship; instruction evenings; "best move" competition; women's tournament; Adi Yaffe Memorial team championship for elementary schools, with the participation of the four teams who qualified for the finals; International Masters' tournament, 4 or 5 FIDE category, 24 players, 9 rounds Swiss; and meeting devoted to chess composition.

The Hapoel championships are open to all players. Interested persons should contact the Chess Section at the Hapoel Centre, 8 Rehov Ha'arba'a, Tel Aviv.

ISRAEL CHAMPIONSHIP 1984  
L. GUTMAN N. BIRNBOIM  
1. Nf3 Nf6 2. g3 g6 3. b3 Bg7 4. Bb2 b6 5. Bg2 Bb7 6.0-0-0 7. c4 e5 8. d4 c4 9. Qd4 Nc6 10. Qf4 Qb8 11. Qe3 d5 12. c5 Nd5 13. Qc1 e5 14. Nc3 Nd4 15. Nd4 Nc3 16. Bb7 c4 17. Bf3 Qd8 18. Qc2 Rb8 19. Rf1 Qe7 20. Qd3 Rf8 21. Rc2 b5 22. h4 a5 23. Kg2 b4 24. Qa6 Qc5 25. a3 Qf5 26. Rd2 ba3 27. Ba3 Rb8 28. Be7 Rb8 29. R8 Qb1 30. Bf6 Qc1 31. Rd4 Bf6 32. Qf6 Ne4 33. Be4 Qa5 34. Rd7. Black resigns.

E. SHVIDLER Y. MUREY  
1. d4 e5 2. c4 f5 3. g3 Nf6 4. Bg2 Bb4 5. Bd2 Be7 6. Nc3 0-0-0 7. Nf3 Ne4 8. b3 Bf6 9. Rcl Na6 10.0-0-0 Ndb1 11. b3 e5 12. Be3 b6 13. Ne1 g5 14. Nd3 Qd8 15. f3 h5 16. Qd2 Bb7 17. f4 g4 18. g4 e4 19. Ne5 Kh7 20. Kh1 c6 21. Rcd1 Rad8 22. Rgl Rg8 23. Bh3 Rgl 24. Rgl cd5 25. Nd5. Black resigns.

A. GUNSBERGER Y. VANGER  
1. e4 e5 2. Nc3 Nf6 3. g3 Bb4 4. Bg2 0-0 5. Qc2 Re8 6. Nf3 Nc6 7. e3 e4 8. Ng5 Bc3 9. bc3 d5 10. c5 Qd5 11. h4 h6 12. Nb3 Bh3 13. Bh3 Ne5 14. Rb1 b6 15. c4 Nc4 16. Bb2 Nb2 17. Rb2 Rad8 18.0-0 Nc7 19. Qc7 Qc5 20. Rc2 Qc7 21. Rc7 Nc5 22. Rf7 Rd2 23. Bg4 Red8 24. Rb1 Rb6 25. a3 Rf6 26. Rf1 Nd3 27. f4 g6 28. Bd1 Nb2 29. Bb3 Rd3 30. Be2 Re3 31. Kf2 Nc4 32. Rc7 Rf3 33. Ke2 Re3 34. Kf2 b5 35. Rc4 Rf3 36. Ke2 b4 37. Rf3 e3 38. Kf3 Ra6 39. a4 Rd6 40. Ke3 Kf8 41. f5 g5 42. hg5 hg5 43. Be4 Ke7 44. a5 Ra6 45. Kd4 Ra5 46. Ke4 Ra3. White resigns.

HAIK WINS FRENCH PLAY-OFF  
A. HAIK and P. Herb tied for first in the 16-man round robin French Championship in Belfort. A play-off match was held in La Gacilly. The four-game match was drawn; then the players played two more games, with the title to be shared if these overtime games produced no decisive result. The fifth game was a draw, but in the sixth game, Herb was guilty of a gross oversight and lost the match, giving Aldo Haik the title of French Champion. Below is the sixth game.

HERB HAIK  
1. e4 e5 2. Nf3 Nc6 3. Bb5 d6 4. d4 Bd7 5. Nc3 d4 6. Nd4 g6 7. Be3 Bg7 8. Qd2 Nf6 9. f3 0-0 10.0-0-0 Nd4 11. Bd4 Ne4 12. Ne4 Bb5 13. Qc3 Bd4 14. Qd4 f5 15. Qd5 Kf7 16. Nd6 Bb6



17. Qe5? (17. Qd4 and 18. Nc4) 17- Qf6 18. Nf5 g5 19. Rd7 Kf8 20. Qf6 Rf6 21. Rc7 Rf7 22. Rf7 Kf7 23. Re1 Re8 24. Re8 Kf8 25. Kd2 Ke7 26. Ke3 Ke6 27. Kf4 Bf1 28. g3 29. Kg5 Bf3 30. Kh6 Be4 31. White resigns.

ENTERTAINING MINIATURE  
CABRILLO  
Yugoslavia, 1983  
1. e4 c5 2. c3 d5 3. e5 Qd5 4. d4 c6 5. Nf3 Nf6 6. Be2 Be7 7.0-0-0 8. c4 Qd7 9. Nc3 c4 10. Nd4 b6 11. Bf3 Bb7 12. Nf5 Rd8 13. Ne7 Qe7 14. Bb7 Nc6 15. Ba8 Rd1 16. Rd1 Ne5 17. b3. Black resigns.

ART OF ATTACK  
White - Kf2; Qh5; Re2; Rh1; Bc2; Nf3; Pa4, b5, d4, e3, f4, (11). Black - Kg8; Qg4; Re8; Rg7; Bb4; Nf8; Pa5; b7, c4, d5, f6, h7, (12).  
1. Bh7 Nh7 2. Qe8 Nf8 3. Rgl Qf5 4. Nh4 Qh3 5. Kg7 Kg7 6. Kgl Qh4 7. Rg2 Kh6 8. Rh2 Qh2 9. Kh2 c3 10. Qf7 Ng6 11. Qb7 Ne7 12. Qe7.

Black resigns. (Nikolic - Seirawan, Niksic, 1983).

BRILLIANT TOUCH  
White - Kgl; Qc2; Rd1; Rf1; Bh7; Bf4; Ne5; Pa3, b2, f2, g3, h2. (12). Black - Kg8; Qa5; Rc7; Rf8; Be7; Na6; Nf6; Pa7, c4, f7, g5, h7. (12).  
22. Qf5! Qb6 (22- g7 23. Qg5 Kh8 24. Nf7) 23. Qg5 Kh8 24. Ba6, and Black resigned in view of 24- Qa6 25. Nf7 Rf7 26. Bc7. (Inkev - Ortega, Varna, 1983).

ENDGAME FINESSE  
White - Ke4; Rf6; Pg5, h4. (4). Black - Ke7; Nd3; Rf1; Pf3. (4).  
Black to play.

60- Ne5! 61. Ke5 (61. Rf4 f2 62. Ke3 Re1 63. Kf2 Nd3) 61- f2 62. Kf5 Re1 63. Kg6 f1Q 64. Rf1 Rf1 65. h5 Kf8 66. Kh7 Rf5 67. h6 Rg5 68. Kh8 Kf7 69. h7 Kg6, and White resigned in view of 70. Kg8 Kh6 71. Kh8 Ra5. (Grunberg - Geller, Sochi, 1983).

JERUSALEM'S new Games Centre opens new vistas for the capital's bridge-playing public, which until now has been limited to one weekly duplicate tournament a week. The club's management hopes to increase the frequency of its duplicate competitions; it also hopes to promote greater rubber bridge activity. The deal reported here took place at a rubber bridge game, played last week at the club on Rehov Keren Hayesod.

North  
♠ J 9 5  
♥ K 8 6 4 2  
♦ Q  
♣ A 6 5 4

West ♠ 7 4 3 2  
♥ A J  
♦ 9 6 5 4 3  
♣ Q 10

East ♠ A 10 8 6  
♥ Q 10 3  
♦ A 10 8  
♣ J 3 2

South ♠ K Q  
♥ 9 7 5  
♦ K J 7 2  
♣ K 9 8 7

North Pass  
East Pass  
South 1 NT  
West Pass

BEFORE describing the play, it would be appropriate to note that the auction is less than awe-inspiring. Both South and North showed a great deal of optimism - North in bidding three clubs the

## Unusual squeeze

BRIDGE / George Levinrew & Hanan Sher

second time around, just because he had originally passed, and South in going on to three no-trump after his partner's club jump. (South's first bid, of one club, can be accepted as a weakish third-seat opener, though it would certainly have been better to start with one diamond).

The contract is easy to defeat, if a spade is led. Declarer then has five unavoidable losers in two spades, two hearts and a diamond. But West made the dubious opening lead of a diamond, from a weak five-card suit. East, on winning the ace, could have shifted to a spade, and still beaten the contract. But he had no reason to do so, rightly expecting that he'd find partner with less anemic diamonds. So he returned the diamond ten, won by South's king. A small heart was now led to the jack and king (it makes no difference if West rises with the ace), and a small heart went to West's ace. Another diamond came back and South, winning the jack, played his last heart to East's queen.

East, seeking to destroy declarer's timing on the hand by forcing him

into dummy before he could establish spade tricks, led a club. But South would have none of that. He took the club king. In this position, he led the spade king:

North ♠ J 8 5  
♥ 8 6  
♦ —  
♣ A

West ♠ 7 4 3  
♥ —  
♦ 9 6  
♣ Q

South ♠ K Q  
♥ —  
♦ 7  
♣ 9 8 7

East ♠ A 10 8 6  
♥ —  
♦ —  
♣ J 3

East made a good play, taking the spade king and cutting communications between the two hands (if he hadn't, declarer would merely play the spade queen, establishing his ninth trick).

East returned a club to the singleton ace in dummy, but found himself in the jaws of a jettison squeeze. He could discard a spade on the first heart played from dummy, but was

stuck for a second discard. If he pitched a spade, declarer would discard the spade queen and play for his only chance, that the spade ten would fall under the jack. If he got rid of a club, declarer's nine-ace would be high, with the queen of spades serving as an entry.

H.S.  
VICTOR MOLLO is one of the bridge world's most prolific authors. His newest work, *I Challenge You* (London, Meuthen, 150 pp. £7.95) is his 28th bridge book. One cannot help but wonder when he finds time to write so many good books, in addition to his numerous articles.

*I Challenge You* presents 200 deals, initially showing only the East-West hands. Each is a problem, for East or West, as declarer or defender, with the solution presented on the overleaf. A numerical score is awarded for each correct solution.

Only one of the 200 deals is an unbelievable freak. All the rest are within the realm of believability, covering some basics which always deserve reviewing.

Deal 1  
West ♠ 10 5  
♥ A K Q J 10 9 7 8  
♦ Q J 8  
♣ 7

East ♠ 8 5 4  
♥ —  
♦ A 10 7 6 5  
♣ K Q 10 9

After three passes, West opens with four hearts which buys the con-

tract. North leads the spade A, K, Q with West ruffing the third round.

Problem: What should West play for the fourth trick? He knows that North certainly does not have the club ace, otherwise he would have opened the auction. And similarly he should not have the king of diamonds.

West should now lead a club and finesse the ten. Even if he loses to the jack he will make the contract. If South returns a heart, the trick is won in dummy and declarer makes a ruffing finesse to establish the club suit for two diamond sluffs. If South should lead a diamond instead of a club, declarer makes the same ruffing finesse and the contract.

Deal 200  
West ♠ A K 4  
♥ Q  
♦ A K 5 2  
♣ A Q J 5 2

East ♠ 8 6 5  
♥ A K 10 9 8 7  
♦ 9 3  
♣ K 3

West's plays in six no trump and wins the first trick in hand unless the opening lead is a heart, and this is won in dummy with the king. On top declarer has two spades two or three hearts, two diamonds and four clubs. He may be able to make an extra trick in clubs, but not if they split 5-1. However, he can run the hearts by overtaking the queen with the king and running the suit while he still has the club king as an entry to dummy.

G.L.

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2. Opening ceremony of the exhibition: To Save a World AJDC 1914-1984. The exhibition is presented to mark the 70th anniversary of the American Jewish Joint Distribution Committee. Monday, June 18, 1984 at 8 pm.

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# FACE TO FACE

Meir Ronnen

COMING FACE to face with the larger-than-life pastel portraits and self-portraits by Shirley Faktor is something of a shock, for they bring one face to face with the basic emotions of fear, despair, and premonitions of disintegration and death.

This new series is the first time that Faktor has moved from the body to the face. The opener, a harrowing self-portrait in which both artist and spectator look her squarely in the eye, is fairly literal, though made up of entirely non-literal markings. The tiny strokes recall the way Anna Ticho's hand made a myriad of marks and seeming scribbles that suddenly resolved themselves into a readable landscape the moment you stepped back a pace. This drawing works the same way, except that the landscape that emerges is that of a vision of the abyss.

As this frightening series progresses, the portraits (based on photographs of relatives, some dead; and children) become more tonal, painterly and more abstract-expressionist; features dissolve and melt in a combination of *chiaroscuro* modelling and the sort of erased, almost flayed effect first introduced by Francis Bacon. In a few of the works, mouths also gape in silent screams, another early Baconism.

Yet none of this is intuitive art. Faktor's ability to convince stems not just from draughtsmanship, but from an extraordinary ability to project the idea that what you are looking at is something that has emerged from both within her and the subject. But, ultimately, what she offers is a good drawing in which a freshness of touch and a fine sense of informal composition is preserved.

Faktor uses colour for gory emotional effect. Her two ventures into full colour harmonies are less effective and these two rather overworked works remind us that the other drawings benefit from the studied, "unfinished" look that has traditionally been a recipe for freshness, ever since the great chalk drawings of the Renaissance.

South-African-born and trained, Faktor developed her artistic personality here, having settled in Jerusalem in 1966. She teaches drawing at the Bezalel Academy. Hers is a singular exhibition that should not be missed. (Jerusalem Artists House). Till June 28.

SIMION ROSENSHTEIN is a Russian-born painter whose colourful oils of religious Israelis are all treated (the light apart) as though they and the artist were still living in Eastern Europe. Not even our most orthodox *haredim* have the look of the haunted European *yeshiva bocher*; and the settlers of Gush Etzionim do not resemble the stereotypes of the *shetl* or *kolkhoz*. The artist's hook-nosed stereotype seems lifted from *Krokodil*. Rosen-stein's gifts as a skilled post-



Shirley Faktor: Self-portrait (Jerusalem Artists House).

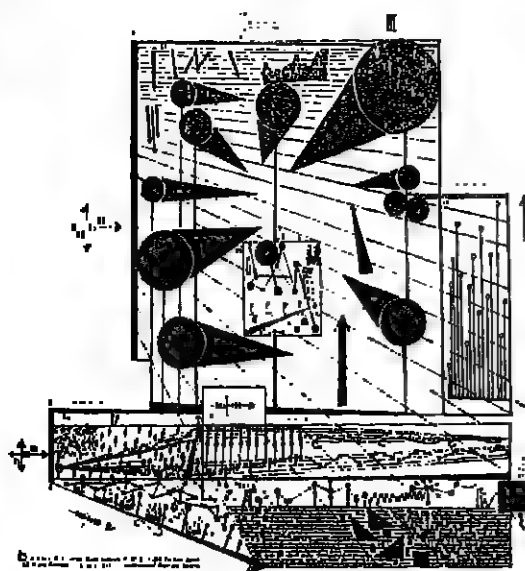


Axl: Portrait of Mikhail Maysky, encaustic (Debel Gallery, Ein Karem).

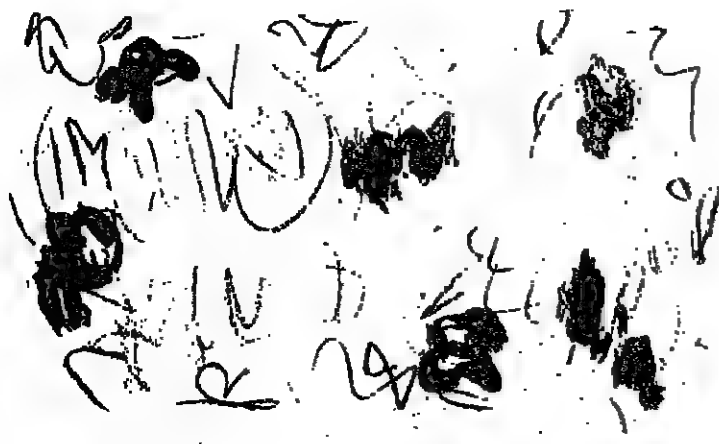
impressionist colourist emerge in a few sleek little landscapes that are *sans* figures of any sort. Rosenstein should think about eschewing propaganda. (Jerusalem Artists House). Till June 28.

ALSO AT the same venue is a fascinating little show of modern music scores, mostly by Israelis, assembled with the intention of showing how inventive notation has been influenced by modern art. The show, put together by artist Galia Gavish and composer Dr. Marek Kopytman, opens with examples from Stockhausen, Penderecki and Mortensen; and includes new and veteran Israeli composers like Yosef Tal, Leon Schildowsky, Yitzhak Sadai, Nona Guy, Abel Erlich, Joseph Dorfman, Stephen Horenstein, Robin Julian Heifetz, Menahem Zur and Kopytman.

Contemporary music, has, since the early Fifties, spawned a need for new notation methods to describe sounds never before heard and produced by instruments, some electronic, never used before. Dorfman's scores, for instance, use, among other devices, various thicknesses of colours; while Tal uses a printout of the "graph" of the sound as seen on the magnetic tape. Horenstein, thinking in drawing terms, feeds the



Leon Schildowsky: detail of score (Jerusalem Artists House).



Batia Grosbard: painting on paper (Debel, Ein Karem).

design into a specially programmed computer that rewards him with a printout of a translation rendered in conventional notation. In other cases, the principles of the colour wheel, the technique of collage and the relativistic elements of Russian constructivist art have all been used as an inspirational point of departure. It's a reverse of earlier cases of artists seeing graphic elements in the scores of classical composers (one has long been struck, for instance, by the relation of the visual and tonal effects of Stravinsky's scores). There was a time too when composers like

Debussy were directly influenced by impressionism.

Here, the examples are much more concrete in every sense. The scores are not only influenced by art but become graphic compositions in themselves. In any case they certainly add to the dictionary of musical language. (Jerusalem Artists House mezzanine). Till June 28. Some of the composers will give demonstrations at this venue on June 18 and 21, both at 8 p.m.

IT'S HARD to believe that only a short time ago curators and dealers

were trying to make a virtue of "bad art" post painting *art power*. A number of Israeli artists, Hana Ben Haim and Hana Heyman are two examples. The former's work has deteriorated to such an extent that it is impossible to find anything to commend it; drawing is poor, composition of the rudimentary figures banal, paint quality wretched and colour harmony absent. Heyman's work, chiefly in a sort of *grisaille*, is equally depressing, though one painting, of a rectangular sink, shows a little organization, atmosphere and point. (Alon Gallery, car, 51 Palmach, J'lem). Till June 21.

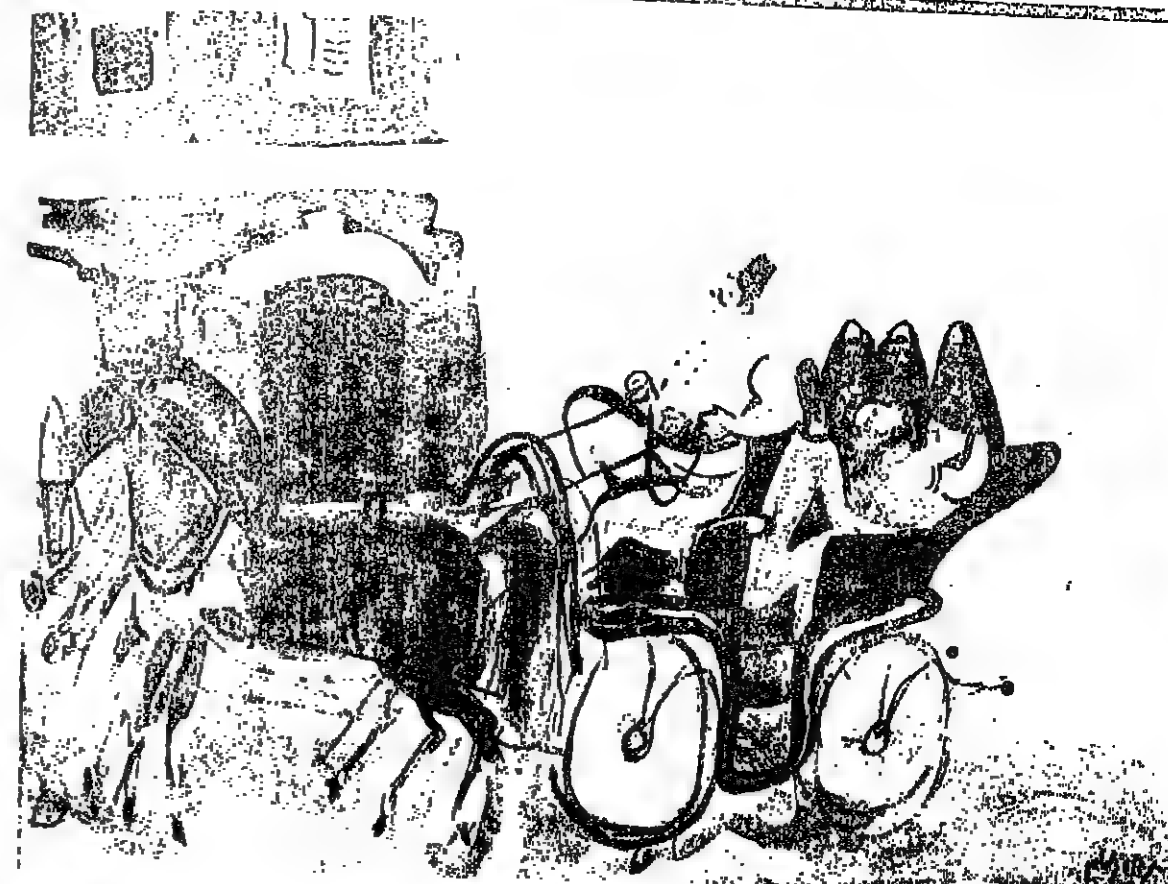
WHEN IS biblical art not biblical art? Emil Wachter's "Drawings From The Bible" are often discernible as such only by title. For the most part his mixed-media portraits and figures, chiefly in watercolour and gouache and faced with surface business, are content to ride on attractive effects, without delving deeply into either character or composition. (Beit Ha'am-Behar Centre, 11 Bezalel, J'lem). Till June 21.

VETERAN ARTIST Batia Grosbard is ever-ready to try something new, but a bit eclectic in her choice. Her latest show comprises some pleasant calligraphic mixed-media works on paper and a few large minimalist canvases. The former tend to the decorative, patches of watercolour linked with pastel strokes of great fluency, in brightly pleasant primary and secondary colours; several are nicely brought off. The canvases are too far behind Olitski, Kelly and Barnett Newman to be of any interest, while they are neither dead nor painterly; and are poorly stretched.

Also at the same venue are encaustics by Axl, a recent immigrant born and trained in Leningrad. Portraits and biblical miniatures run the gamut from high to low kitsch. One type is directly lifted from, of all things, the Fayoum mummy portraits of the 2nd to 4th centuries (there are many in the museum in Alexandria); but his best work is based on 19th century Russian academic traditions, like his carefully composed and well handled portrait of Valeri Maysky. Axl works his pigment and wax together on a wood base with an electrically heated needle, resulting in a surface ridged with graffiti. An uneven show by a young man of some capability. (Debel Gallery, Ein Karem). Till June 21.

ISRAELA HARGH, (b. Poland 1938) was raised on a kibbutz and studied at the Chicago Academy. Her sculptures in alabaster, some combined with metal and wood, are based on the use of opposing materials and forms; in several cases she successfully balances one part of the work on top of the other, while giving the whole a natural eroded look, though none of the compositions are very exciting. Hargh also shows some works in Ytong building blocks, furrowing them in the manner of ropeworn well-heads and arranging them in a cubist-geometrical manner; but these also lack inner dynamics.

At the same venue, Dan Kryger (b. Paris 1938) who studied at the Beaux Arts - Arts Appliques and settled here in 1960, shows collage etchings based on variations in the positions of two torn plates. The show is entitled "What Happens To a Divided Form" but I'm afraid that nothing really happens at all, while the solutions are all too predictable. For a salutary lesson in this theme, Kryger should take a long look at the works of Michael Giffin. (Jerusalem Theatre Gallery For New Artists). Till June 29.



Nahum Gutman: "Ladies of Jaffa," watercolour, c.1960 (Tel Aviv Museum).

## THE ETERNAL OPTIMIST

Gil Goldfine

SEVERAL MONTHS ago, when word got around that Nahum Gutman (1898-1980) had been chosen by the Tel Aviv Museum as the artist whose work would mark the city's 75th birthday, quiet sceptics joined outright antagonists to criticize the museum's choice, maintaining that Gutman's work did not reflect the "true" history of Israel or that its fibre and quality was not the best available.

How wrong they were. Now that the exhibit is on view one can only say that the choice might have been matched but could not have been better. The Gutman show, of more than 125 works, is charming, gracious and artistically sound and should help reassess his place in the history of the art of Eretz Yisrael.

Gutman's paintings are generally considered playful, jovial and illustrative, and devoid of "depth". However, this note of criticism is actually levelled at his strength. It is Gutman's continual joy of colour and line, tied to the simplified, subjective candour surrounding his dreams, visions and romance of Ahuzat Bayit, Jaffa, the fields and sea, Jerusalem and Safed, that find Gutman's artistic lifeline to the psychological need to be the eternal optimist.

Born in Russia in 1898, Gutman came to Palestine with his parents at the age of seven. Living in Neve Tzedek, then Ahuzat Bayit, Gutman's father, the writer and Hebrew educator, S. Ben Zion, made his home an intellectual meeting place for "little Tel Aviv." Gutman grew up on Bialik's knee, knew Bousila, Brenner and Yelkin and was introduced by Agnon (via prints) to Rembrandt, Raphael, Titian, Rubens and Max Liebermann.

After studying at the Bezalel, working in the vineyards and orchards of Rehovot and Rishon and serving in the Jewish Battalion of the Royal Fusiliers, Gutman left to study in Vienna and Berlin, return-

ing to Palestine only in 1926.

Gutman found it very difficult to acknowledge the industrialization and urban development of his country. He drew the countryside, the seashore and the landscapes as if going through a prolonged childhood, rarely looking ahead, constantly looking back for his inspiration. Throughout his career Gutman recognized the romantic nuances embedded in the life around him as he lifted the mundane into memorable symbolism, from the Arab in a turban reining in a team of prancing horses, to decorative ships in decorative harbours; or classical figures carrying water jugs or harvesting fields. Even his renderings of a Jaffa *bordele* are leered with playful "sin" rather than with sensual or moralistic overtones.

Moving through the scores of paintings, watercolours, drawings, prints and ceramic figures one is captivated by the engaging (and often downright) innocence of Gutman's intentions. By the late 1960s Israel had been through three wars, unmatched growth and development, had ingathered millions - a State fraught with unbelievable problems. Yet, Gutman's brush escaped it all and let the pigment run along the banks of the Kinneret or the hills around Meron. Somehow, Tel Aviv always remained Ahuzat Bayit on the edge of Jaffa, not the Jaffa we know today but that of the enchanted orange groves, animated coffee houses, and of black robed women.

As late as 1960 Gutman was still painting the horse-drawn carriage, decorative balconies and "small town" encounters, all in his delightful palette of ceruleum blue, cadmiums, blacks and whites, colours he used profusely to describe similar scenes 40 years earlier. Gutman was an excellent colourist. Very French in nature, his hues swing from Fauvist Derain and Matisse to that of the early naives like Bonibols and Rousseau. Occasionally, the influence of the Ecole de Paris can be noted, especially Soutine; and much later, Dufy. Gutman's charismatic colour

was generally supported by his loosely knit linear compositions, use of shape and overpainting.

Also known and loved as a writer and illustrator of children's books, Gutman received the Israel Prize for children's literature two years before his death in 1978.

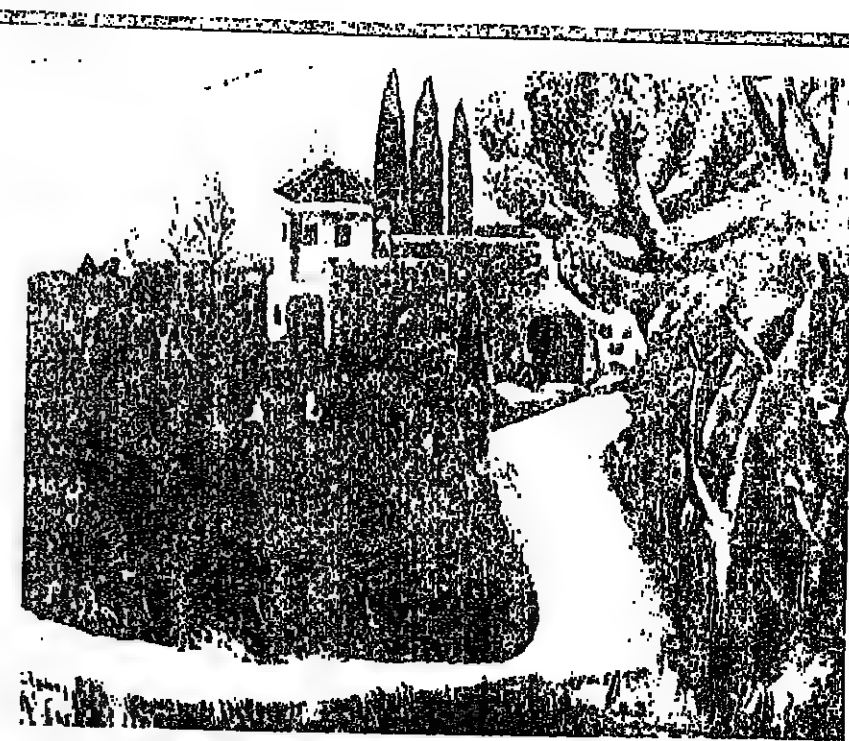
Despite the general *jolie de vivre* projected by Gutman's total output, he was an erratic artist and it is difficult to pinpoint the period which best represents the high point or style of his life's work. Many would place it in the late '20s when he, along with Rubin, Paldi, Castel, Lubin, Taggar and Zaritsky, formalized what has become known as Eretz Yisraeli painting.

Gutman dedicated himself to an art form that told a story, that was not ambiguous nor allegorical. He never embraced abstraction although much of his narrative pictures making is laced with colour forces and unattached lines that act as abstract elements to support the main theme.

Gutman was more than a painter of Tel Aviv and will be remembered as a pioneer painter of early Eretz Yisrael. Gutman didn't deal in politics or polemics but filled his paintings with the brightness and the bangles, the romance and the lightness, the old and the exotic, the saga of Jonah and the savannah of Jaffa night life. He took it all in and recreated it for 70 years. Gutman, like his paintings, stayed young all his life. (Tel Aviv Museum, King Saul Blvd., Tel Aviv).

IN HAIFA FRANCIS SAKAMOTO exhibits hauntingly beautiful colour photographs of landscapes. The artist integrates into his work the spiritual essence of monochrome Japanese painting with the daring use of Ukiyo-e landscape compositional elements, mixing an imitated grain of modern Japanese woodblock prints with contemporary photo-techniques. (Haifa Museum, Special Exhibitions, on loan from the U.S. Cultural Center). Till end July.

E.V.B.



Nahum Gutman: "House in the Orange Grove", oils, 1927.

## Pasternak pere

COINCIDENTAL WITH the recent literary seminar at the Hebrew University dedicated to the late Russian author Boris Pasternak, the Zvi Noam-Leivik House Art Gallery has put together a beautiful range of paintings and drawings by Leonid Pasternak (1862-1945), the writer's father.

Born in Odessa in 1862, Pasternak became one of Russia's most noted and important painters of the late 19th and early 20th century; he was a leading figure in the development of an avant garde realist style.

The canvases and works on paper here are excellent examples of Pasternak's oeuvre and his total command of drawing, colour theory, painterly techniques and composition. Covering a wide spectrum of subjects, Pasternak was most at

home with portraiture, as seen from his paintings of Bialik and Max Liebermann.

It is rare these days, especially in Tel Aviv, to be confronted by a room full of well-planned, finely rendered and intensely coloured canvases. One feels in the presence of a master painter. Although each picture is marked by its own character and treated individually in all respects (style, view, technique), the chronological span is great enough to discern changes in Pasternak's approaches to paint application, handling of light, colour sensitivities and compositional intricacies.

A rare treat; and well worth going out of one's way to see. (Zvi Noam-Leivik House Art Gallery, 30 Dov Hoz, Tel Aviv). Till June 30.

GIL GOLDFINE



Leonid Pasternak: drawing of an old man, 1904 (Zvi Noam-Leivik House Gallery, Tel Aviv).



## The Belzer ringin'...



It is being hailed as the world's largest synagogue, and thousands of Hassidim of the Belz sect converged on Jerusalem to witness the cornerstone-laying ceremony by the Belz rebbe himself. The auspicious occasion was given added stature by none other than U.S. President Reagan and presidential hopeful Walter Mondale, who each conveyed greetings.

The \$12 million structure is being promoted as a stopover for the Messiah on his way to the rebuilt Temple, providing he doesn't arrive too early. Completion of the synagogue is targeted for 1987, timed to accommodate the Bar Mitzva of the Belz rebbe's son. The Bar Mitzva will be on time, but it would seem that salvation and redemption may have to wait a little longer.

The Jewish spice of Israeli life may be missed on your friends and relatives overseas who only have their local papers to report on Israel and the Middle East. They should be reading **THE JERUSALEM POST INTERNATIONAL EDITION** every week — 24 pages of news and developments taken from the pages of The Jerusalem Post. Order a gift subscription today.

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CARYL CHURCHILL's *Top Girls* (Nashim Betzameret), presented by the Cameri at Tzavta Tel Aviv, is a play with problems. But the local production, under the direction of Helen Kaut-Hanson, gives several actresses a chance to impress us with versatility, control and timing. Two of them particularly worth noting are Rivka Neuman and Aliza Rosen.

The play first attracted attention in England because of its subject — the emotional cost of careers for women, and its very first scene — a dream-dinner to which the modern-day female management executive invites eccentric women from other eras and places.

At the table are a lone world traveller from 19th century Edinburgh; a 13th-century Japanese who was the emperor's concubine; a madwoman, painted by Breughel, who led a revolt of women against the devil; a 9th-century female who hid her sex and passed herself off as cardinal, then pope — until she gave birth during a papal procession; and Griscle, a figure from *Canterbury Tales*, who gave up her children to prove her love for her husband.

As bellies fill and wine bottles empty, the women discuss a range of personal issues: their relationships to parents and sisters, the subterfuges through which they use their minds, the purposes men serve in this world, their own need to bear children or not, what they feel when they lose them, to what ends they will go to please a man they love. Only Grete, (Aliza Rosen), the mad warrior in apron and armour, does little discussing. She mainly grunts, and sleepily and delightfully feeds her face.

The dinner-dream raises expectations, but the rest of the play takes no advantages of its special atmosphere. What links the first scene to the succeeding three are the general themes and Ruth Dar's attractive and appropriate slick black set. But that seems not enough.

A DIMINUTIVE, balding fellow, Phil Collins is not your typical pop star. Yet as lead singer with Genesis, and as the writer and performer of two superb solo albums, Collins is one of the hottest properties on both sides of the Atlantic right now.

Everything he wrings his voice around seems to be turning to gold, and his latest release is no exception. The title track to the soundtrack of the film *Against All Odds*, it has to be one of the very classiest songs Phil has come up with, and it has topped the charts all over the world.

*Against All Odds* (General Music) is a pretty classy soundtrack album all round. Apart from Collins, there are contributions from Kid Creole and the Coconuts, Big Country and Genesis's Mick Rutherford.

Best of all, however, are the tracks from Peter Gabriel and Stevie Nicks. Gabriel's "Walk Through the Fire" is a positively hypnotic number that just begs to be played again and again. "Violet and Blue" is Stevie Nicks at her finest, her voice alternately fragile and strident, and Jimmy Lovine's production is impressive.

These artists take up side one of the album, and side two features the incidental music from the film, with some neat guitar work from Larry Carlton.

A CONSIDERABLY less impressive chart stopper is Van Halen's latest offering, 1984 (General Music). It wasn't actually quite as bad as I had feared — Eddie Van Halen is an excellent guitarist — but come on, this band offers nothing remotely original or enterprising.

## English ladies daze



Rivka Neuman and Orly Zilbershatz in the Cameri's *Top Girls*.

### THEATRE Marsha Pomerantz

FOR THE REMAINDER of the play we are in present-day England, where the women are either toughie heartless careerists or losers who barely subsist. It is a melodrama which exploits the subject of feminism and has nothing subtle or wise to say. Men, conveniently, don't show their faces in this play.

Marlene, the hostess of the dream-dinner, is seen at work as manager of a manpower (pardon the expression) agency where the only remaining male executive (unseen) is on his way out, complete with heart attack, as Marlene takes over. Marlene comes from a down-at-

the-heel town where her father drank too much and her mother suffered and her sister Joyce, saddled with a retarded child, still suffers. The child and Joyce seem to express the only genuine feelings in the play — and for some reason the child just loves her. Aunt Marlene, who seems made of chatty plastic and black synthetic silk. Lo and behold, it emerges that the retarded Angie is really Marlene's child, a mistake she made at the age of 17 and threw into her barren sister's lap before taking off for the big time in London.

Each of the actresses, except Sandra Sadich as Marlene, plays two or three roles, and that in itself makes for some interest. The most absorbing moments were with Rivka Neuman as the lunch-shouldered open-mouthed Angie, whose realization was too genuine to be as funny as some of the audience thought. It was even more notable in contrast with the first role Neuman plays, as the mannish, pontificating Pope Johnna in the dinner scene.

I found Sadich, as Marlene, unconvincing, though she seemed to be making all the right gestures. As boss-lady she elbowed her jacket apart and thrust her hands into the pockets of her fashionably baggy trousers, and back in the boondocks, on Joyce's sofa, she swigged Ballantine's and was defiant and remorseful and appealed for love, but there too she seemed to be going through the motions.

SOME CRITICS have faulted the Cameri for bringing us yet another import. I don't think the problem is that careerism in Israel hasn't yet reached the same point it has in England; it's just not a very good play. But it has some very funny moments — including an appearance by Orly Zilbershatz as a lying job applicant. Neuman is a pleasure to watch, and Rosen, as Grete, Joyce and the wife of the deposed manager, is authentic and reliable.

## The right track

### ROCK, etc. David Horovitz

Surely Deep Purple and Black Sabbath have done all this guitar thrashing much better.

I know Van Halen's fans — and stone the crows there's enough of them — will be flocking out to buy this album regardless of what I write, but believe me there's plenty of better stuff to choose from.

TAKE STEELY DAN'S *Can't Buy A Thrill* for example. Just released by General Music, this is Steely Dan's 1972 debut, including the classics "Do It Again" and "Reelin' In The Years." The musicianship is outstanding, the lyrics are bizarre to say the least, and the production is immaculate.

Another General Music re-release is the Doors' second album, *Strange Days*. Although the Jim Morrison myth has given the band more prominence than they deserve on strictly musical merit, this is certainly one of their better albums. Included are "Love Me Two Times" and "People Are Strange," as well as the not so famous "You're Lost Little Girl" which shows off Robby Krieger's not inconsiderable guitar talents.

OURS IS NOT TO reason why, but Eastonics have chosen to release Menudo's *Reaching Out*. Menudo are the number one band... among Puerto Ricans. The five kids in the band had better not get too attached to success, because Menudo's managers have a firm policy: group members are unceremoniously dumped after they turn 16.

The music is fairly pleasant pop, but I'd be mighty surprised to see Menudo take off here.

SURPRISE packet of the week was Rockwell's *Somebody's Watching Me* (Eastonics). If you like sort of rappy dance music you'll definitely find this worth checking out. The latest find from the Motown stable, responsible for such megastars as Lionel Richie and Michael Jackson, Rockwell writes much of his own music and has had a big hit worldwide with the album's title track.

Outstanding song of the album is a cover of the Beatles' 1966 "Taxman" (written by George Harrison). Most Beatles covers tend to be unbearable — this is as good as the original.

CHART NEWS: *Footloose* is top of the album charts in the U.S. and the Bob Marley *Legend* compilation is at number one in the UK. Moving up fast in England is the Human League's *Hysteria*, while Cyndi Lauper's *She's So Unusual* is heading for the top in the U.S.

New albums due out soon include Al Stewart's first for some time, *Russians and Americans*, one from the under-rated Chris de Burgh, and a debut album from Nick Lowe's latest outfit.



Yemenite immigrants on Israel-bound plane, 1948. (Right) Displaced persons leave Munich upon journey to Israel, 1946. (Below) 'Tehran children' arrive at Atlit railway station, 1943.



Tailoring workshop at Steier camp for displaced persons, Austria, 1948. (Right) Children peel potatoes at Dr. Janusz Korczak's orphanage in Warsaw, one of 30 in Poland, 1941.





IN THE MONTH since the arrest by Israeli authorities of West Bank settlers on suspicion of attempting to blow up Arab targets, American supporters of Gush Emunim and the settlement movement have managed to overcome their initial shock and put together an organization that has been markedly successful in raising funds for the legal defence of the accused and for their families.

Estimates vary of the amounts already raised for the defence fund and for the more general support of Gush Emunim and other settler groups, but all sources agree that tens of thousands of dollars have been collected.

Arnold Fine, an editor at the *Jewish Press*, the Brooklyn-based Orthodox paper that has organized and publicized the fund-raising drive, said early last week that \$26,000 had been raised.

According to reliable sources, Yehuda Schwartz, the editor and managing director of the *Jewish Press*, is presently in Israel, where he is said to have delivered a cheque to Gush Emunim leaders. According to Fine, "Yehuda Schwartz is a close friend of Rabbi Moshe Levinger, and I would assume they have been in contact."

In its last three editions, the *Press* has published long lists naming contributors to the fund, together with the amount of each contribution, ranging from \$3 to \$2,000.

"The response to this effort has been tremendous," said Fine. "I have been amazed myself by the size of this outpouring." Nevertheless, Fine contended, "what has been raised so far is not nearly enough. We are going to need hundreds of thousands of dollars to pay the legal costs for the upcoming trials. We need to consider the families - many of them large, with a non-working mother - which are likely to be deprived of their only breadwinner for a long period of time."

THE *Jewish Press*, which is known for its sensationalist blue-ink headlines, its nationalist-religious political line, and the fact that it doesn't make any claim to objective reporting, has been carrying sympathetic interviews with unidentified imprisoned "bus-bombing" suspects, without saying how it managed to obtain the interviews.

In the June 8-14 issue there is an interview with an "underground prisoner" who informed reporter Ken Fishman that the plotters never really intended to blow up the Arab buses, but only sought to warn the Arab population that "if the atmosphere of terrorism against Jews in Judea and Samaria was not to cease... if there won't be a total stop to the stone throwing and murder against Jews, then the Arab public has been forewarned."

As part of its campaign on behalf of the settlers, the *Jewish Press* has been publishing pleas to the Israeli government from mothers of imprisoned settlers, along with columns and op-ed pieces supporting the settlers and condemning the government for allegedly using torture against Jewish suspects.

The Friends of the Settlement Movement, headed by Yehuda Schwartz of the *Press* and Ivan Mazon of Los Angeles, have attracted several respected leaders of the Orthodox community who have been persuaded to join a "committee in formation" to oversee the family and legal defence fund.

Among those who have signed up is Rabbi Avner Weiss, the charismatic young leader of the Hebrew

Academy of Riverdale, who has hosted the likes of Gov. Mario Cuomo at his synagogue and is one of the activists in the militant wing of the Soviet Jewry movement in the U.S. Weiss has close ties with settlers in Kiryat Arba and Hebron, and has long been a staunch supporter of the activities of Gush Emunim.

Another committee member is Noah Dear of the New York City Council. He represents a heavily Orthodox district, including Boro Park and Flatbush. Dear notes proudly that he is the only elected official to have come to the defence of the arrested settlers.

Like many others who have become involved in the fund-raising effort, Dear and Weiss deny that their involvement should be construed in any way as an endorsement of Jewish terrorism. "I am certainly against any terrorism or killing of innocent people," Dear explained. "Anyone who is found guilty of terrorist acts deserves to be punished." Nevertheless, Dear, who was in Hebron when the first arrests were made, added: "After the arrests, it was like these people were being found guilty before their guilt had been proven. People were saying that Rabbi Levinger and Rabbi [Eliezer] Waldman were guilty as well, but they were eventually released. This whole thing smells phony to me. I suspect a lot of these people may have been set up by the Shin Bet for political reasons."

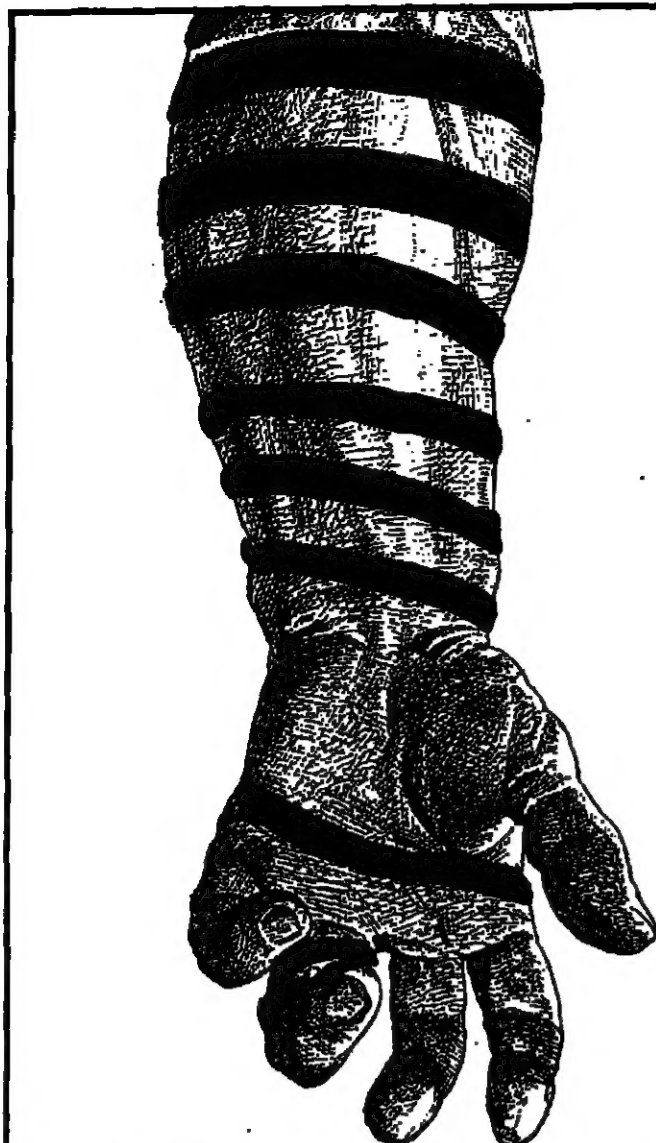
DEAR emphasized that "there is nothing illegal about the fund. The money is not going to buy arms, but to help these people defend themselves as well as they can. If they lose and are found guilty, they will have to do their time."

Weiss, who said he found it "agonizing to be forced to criticize the government of Israel," went on to say, however, that "what I have seen of the judicial process in this case has disturbed me tremendously. In America, when someone is held he has a right to a lawyer."

Asked why he had not spoken out over the years when Arab suspects were held for long periods without access to a lawyer, Weiss replied, "There is a fundamental distinction. The PLO is committed to the destruction of the State of Israel. These people are the deepest lovers of Zion."

Weiss seemed to back up the contention of Science Minister Yuvai Ne'eman that the 1981 attacks on the Arab mayors on the West Bank were justifiable. "The government of Israel has been under constraint [in Judea and Samaria] as a result of the pressure imposed by the world community, which is often indifferent to the murder of Jews. Certainly, one must condemn attacks on innocent civilians. But if one is acting against individuals who are inciting terror against Jews, or are responsible for the killing of Jews, such an action is understandable and constitutes no moral crime... The action against the mayors would fall into that category. I am not sure yet about [how to judge] this bus incident."

Weiss, who spoke throughout in moralistic and humanistic terms, compared the civil disobedience of Gush Emunim with the actions of Martin Luther King during the Civil Rights campaigns in the south. "Certainly, Martin Luther King did many illegal things which were moral. Sometimes individuals can push governments to do moral things through illegal actions. Throughout the history of the settlement movement, it never had the complete support of the government. It is



## Friends in need

American supporters of Gush Emunim stress that there is 'nothing illegal' about the money they are raising for the defence of terrorist underground suspects. But they deny that their efforts should be construed as an endorsement of Jewish terrorism. The Post's New York correspondent, WALTER RUBY, reports.

because of Gush Emunim that there are so many settlements [in the West Bank] today."

OTHERS on the political right in the U.S., including leading members of Herut, have issued statements sympathetic to the arrested settlers and the efforts being made on their behalf. Rabbi Dov Aharoni Fisch, executive director of Herut-USA, told *The Jerusalem Post*: "I definitely understand what motivated these people. I am planning to settle one year from now in a Samaria settlement. I am deeply concerned about reports I have been hearing from Judea and Samaria that the settlers are not receiving adequate protection. I think a Jew who has rocks thrown at his car has a moral and ethical right to shoot back. I agree with the sentiments expressed by [Deputy Knieset Speaker] Meir Cohen-Avidov [who called the arrested men 'heroes of Israel']." Aharoni added: "These are the finest of Israel's people. They are not racists or Arab haters. But Arab terror continues to shed Jewish blood with impunity. The government is restrained by world opinion and has limited options."

Asked how the arrests had affected Herut morale in the U.S., Aharoni replied: "There are definitely mixed feelings in Herut. This has been coming up at all our meetings, and people are concerned. On the one hand there is a clear recognition that now that we

have a Jewish government, we can't have a Jewish underground running around doing these kinds of things. On the other hand, many in our organization have tremendous sympathy for what motivated them."

Aharoni estimated that about 50 per cent of the contributors to the *Jewish Press* family and legal defence fund were Herut members, as were about half of the people who signed on as Friends of the Settlement Movement leadership committee in formation. "Our people have a tremendous respect for Shamir, Arens, and Sharon," he said. "There is no anti-government feeling here. Nevertheless, no one in our movement here wants to see these young men sit in jail for extensive periods of time - say more than six months."

Asked about Israeli regulations denying the accused the right to see lawyers for extended periods, Aharoni committed: "As an American, I do not see what could justify such a concept. And as a future settler in Samaria, I would hate to think there is a possibility that the government could throw me in jail without seeing counsel."

HARRY TAUBENFELD, a Long Island attorney who is a former president of Herut-USA, and a member of the board of governors of the Jewish Agency, echoes many of Aharoni's sentiments. "The majority in Herut feel that an action carried out by the Jewish under-

ground before 1948 was correct at that time, but is unacceptable today when we have a Jewish government. Nevertheless, if President Herzog really called these people traitors, he ought to be ashamed. These people are sworn to strengthening the State of Israel."

"If Herzog puts them in the same class as the PLO, then he is the one who should be accused of being a traitor."

Bob Jacobs, a partner in a New York City accounting firm who is a member both of Herut and of the committee heading the Friends of the Settlement Movement, was more virulent: "I have seen a number of cases, including a case involving my son in Hebron, where Arabs attacked Jewish civilians with intent to kill, and the Israeli authorities then threatened the [attacked] Jews with arrest. The Herut government is giving in to pressure from moronic leftists. The problem we confront is personified by traitors such as *The Jerusalem Post*. Everything that paper prints is poison. If I was running the government, you leftists would all be arrested."

At the convention of the National Council of Young Israel recently, a number of the modern Orthodox rabbis defined the actions of the arrested settlers. Most outspoken was Rabbi Stanley Schumsky of the Young Israel of Coney Island, who, according to the *Jewish Press*, condemned the level of protection afforded by the State of Israel to Jewish residents in the West Bank as "inadequate" and compared the dangers faced by Jews in the new settlements with those confronting Jews in crime-ridden American urban neighbourhoods.

Rabbi Aryeh Rabbag, spiritual leader of the Young Israel of Avenue K in Brooklyn, offered a halachic commentary which seemed to support the right of Jewish settlers to strike back, even at civilians, if they felt threatened. Rabbag quoted the Jewish concept of self-defence against both direct and indirect enemies, and the concept of ousting hostile non-Jews, the spiritual descendants of the Amalekites, from the Land of Israel. Rabbag said, however, that the government of Israel ought to be the final judge of the best interests of the Jewish people.

Leaders of the B'nei Akiva youth movement, which in Israel is linked to the National Religious Party and has close ties with Gush Emunim, refused a request from this reporter for an interview. However, according to Robert Berl, the New York director of B'nei Akiva, "In America, we are not a political organization. Our members, who vary from right to middle to left, take a variety of positions on this issue. Our one basic stand is that we should make aliyah."

ACCORDING to Arnold Fine, the *Jewish Press's* editor (Yehuda Schwartz), and publisher (Rabbi Shlomo Klass) adopted the cause of the arrested settlers with some trepidation in the beginning. "However, when we began talking to people close to those who were arrested, it was pointed out to us that there is simply no safety for Jews in Judea and Samaria."

"We do not condone terrorism. But the evidence we have indicates that these young men wanted only to scare the Arabs and not to kill them. As for the attack on the mayor, that is different. It seems like these guys [the mayors] were behind a lot of terror."

Within the Eretz Israel Movement, a group of six Gush Emunim families who came to New York last

year to promote aliyah, there are different estimates of the closeness of their own group to the fund-raising effort on behalf of Gush Emunim people in Israel.

"I really know very little about these efforts other than what I read in the *Jewish Press*," said Yaakov Sternberg, one of six emissaries currently representing the group in New York. Sternberg noted that the Eretz Israel people are recognized by the Jewish Agency-World Zion organization as "support shilhim him," and that the group receive two-thirds of their budget for operations in the U.S. from the Jewish Agency - one-third from the Education Department, and one-third from the Aliya Department.

"Our effort here is to do everything we can to promote aliyah. We are not here to promote Gush Emunim, although we may have come from that movement in Israel," Sternberg noted that only about 50 per cent of the *olim* that they have so far sent over have settled in the territories.

He stressed that the Eretz Israel Movement "is part of the main way of Zionism; our effort is to build, not to bomb."

NOT ALL of Sternberg's fellow Eretz Israel shilhim have taken such a detached approach to the fund-raising efforts. Yechiel Leiter has spent the last month raising money for the defence fund and doing "hardcore" for the entire settlement effort. "It was decided that since I am leaving on June 15 to return home [to Kiryat Arba], it made sense for me to spend my time raising money and speaking out against some of the attacks."

Ira Rappaport, another of the shilhim who was scheduled to return to Israel on June 15, remained unreachable last week - with Eretz Israel spokesmen continuing to insist he is "on vacation." Rappaport is said to be a suspect in the bombing of the West Bank mayors, and there have been reports, denied by Israeli officials here, that Israeli security people are hunting for him in the U.S.

"I suspect Ira may be lying low for the moment, waiting to see what is going to happen [in Israel] before deciding what to do next," said Leiter. "He might decide to go back to Israel, or maybe go to Mexico for a while. If I were in his shoes, I would wait and see."

Nir Gur, settlement shilhim at the Jewish Agency in New York, said that he has a high opinion of the aliyah work done by the support shilhim of the Eretz Israel Movement. "They may be from Gush Emunim, but they are working for overall aliyah. From what I know, they have continued to work for aliyah over the last month, and have not been fund raising for Gush Emunim or the arrested settlers. Instead of working for aliyah, I would have a real problem, since that is not what they are supposed to be doing."

Levi Orbach, a Yeshiva University student who is studying for a rabbinical degree, and is student coordinator of the Friends of the Settlement Movement (he refers to the group as "Friends of Gush Emunim"), said: "In any given year, our core group of students who are ready to mobilize on behalf of Gush Emunim is about 20-30. With up to 200 supporters who are less actively involved. On the adult side of the group, they have about half as many activists."

Orbach noted that a group of "Friends of Gush Emunim" students had marched in the recent

Israel Day Parade under the banner "Gush Emunim loved Eretz Israel," and were "warmly received by the people watching the parade. Orbach, who has also been close to the fund-raising effort, pointed out that "in addition to the money raised directly for the legal defence and family fund, a good deal more has been raised on the side, to go

directly to building the settlements."

He said he believed the fund raising had been successful because "many people agree that, whatever their degree of guilt or innocence, these settlers deserve a fair trial and the best legal help they can get. We still don't know the facts of what happened. In any case, we are not

going to allow these arrests to sully the ideal of settlement, or lead to the condemnation of the whole settlement movement."

According to Arnold Fine, "from everything I know, this fund-raising effort will be continued on an open-ended basis for the foreseeable future. There is much more money to be raised if these people are to have

the best possible defence." Fine also said an attempt is being made to get a group of U.S. rabbis to sign a statement in support of the defence fund, and added: "I believe that 100-200 rabbis will eventually support this. There is a feeling here that we must continue to make a maximum effort on behalf of these people."

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**PSYCHO-ONCOLOGY**, the psychology of cancer, is a new word in the medical lexicon.

But even in the departments where doctors and nurses are waging a battle to help people see that the disease is only one of the fatal illnesses from which many people suffer, there is still a tendency to try and avoid the use of the ugly word. For that is what cancer has become, a word so ugly that even astrologers shun it; they now refer to people born under the zodiacal sign of the crab as "moon children."

Until a few years ago, no one spoke of cancer sufferers and their families as being in need of any special psychological support system. A good many cancer specialists rejected the idea of therapy out of hand, citing the fact that few cancer patients commit suicide. To this, one specialist objected strongly, saying that it was no criterion. Faced with his or her own death, the sufferer may not commit suicide, but may, nevertheless, often be in need of supportive therapy.

The need for such a service was, it seems, recognized by patients before it was admitted by the medical profession.

In his book *Cancer and Me*, Israeli journalist Menachem Sadinsky, wrote some 10 years ago of his own impending death and the whole family's need for supportive treatment.

"When a person has cancer," wrote Sadinsky during the last weeks of his life, "it is not only he that is sick, but his whole family." Later on he mentioned that, throughout his long illness, no one at the hospital expressed any concern about how his young wife and their two daughters were coping with his imminent death.

BUT RECENTLY more and more attention has been turned on the subject, and while support programmes are in the planning and sometimes early trial stage at a number of medical centres in Israel, at least one programme has been established and is in full operation.

At Hadassah Hospital in Ein Kerem, Jerusalem, a team of three specialists have applied their skills to this problem and both doctors and patients are well pleased with the results.

Professor Shoshanna Biran, head of the hospital's oncology department, Professor Atara Kaplan, head of the psychiatric unit and Dr. Leah Baider, a clinical psychologist, have developed a programme that gives support and care to patients with a variety of malignancies, their families and, in some cases, their friends.

One reason for increased attention to the subject is that with modern treatment, many cancer patients live longer and some have a much greater period of functional and productive life before them.

According to Biran, "There are no miracles to be offered, but we can sometimes cure cancer, sometimes lengthen life and in other cases simply make things easier for the sufferer." Any of these three possibilities are clearly of great importance to the patient and the family.

SUPPORTIVE care begins from the moment that a patient is diagnosed as having cancer.

According to doctors at Hadassah, just how much a patient is told about his or her illness depends on a variety of psychological factors. Although Biran and her colleagues feel that a patient is entitled to know the truth, the question is when and how to tell them.

The moment a person finds out that he has cancer, say the hospital staff, he usually enters a state of



## Bringing cancer out of the closet

"The reaction of people to cancer is not the same as if you'd had a heart attack," says one Jerusalem oncology patient. The Post's D'VORA BEN SHAUL describes how patients and their families learn to cope with the dread disease.

deep shock. After this, there often comes a period of intense denial, in which he refuses to believe that he has such an illness. After that, in many cases, comes severe depression and despair.

Only later does the patient develop the will to cope with what is happening.

"Obviously," says a staff member, "I am not going to try to discuss this while the information is being rejected, because it simply would do no good."

In one experiment, the attending physician taped conversations with patients, in which they were told exactly what their condition was and what treatment possibilities lay before them. Immediately afterwards, the same patients were asked by

another doctor to tell him what the attending physician had said. This conversation too was taped.

A playback showed that rejection was so strong that the patients did not even hear any of the less optimistic parts of the conversation. They took in only those parts that pointed to some hope of recovery.

"But in general," says Biran, "we tell the patient and the family as much of the truth as they want to know."

Kaplan, working as the psychiatrist, says that this is the most difficult part of all: deciding just what the patient does or does not want to know.

"It's not always evident from what they say," she explains. "One person may implore you to 'tell the

truth' about their illness, and yet be totally incapable of even absorbing what you say; another may never ask a question, may always seem optimistic, and at home have a complete encyclopedia on the subject."

Most staffers feel, however, that the patient and the family are better off knowing the truth.

Once they do know, they have to make a decision about their future care. Here, it seems, the degree to which the doctor is convinced that therapy will be beneficial is the deciding factor, and Biran says that only one patient has ever refused therapy when she herself was convinced that it would help. She does not, however, believe that the physician has the right to pressure the patient on this issue.

This may be contrasted to one large Israeli hospital, where the attending physicians are less inclined to believe that therapy is worthwhile. In that hospital, 25 per cent or more of the patients refuse further treatment once the disease has been diagnosed.

This does not, of course, exclude supportive therapy for the relief of pain, nausea and other symptoms.

ONE OF THE most important factors, after the realization of the gravity of their condition, is the sense of isolation which cancer sufferers feel more strongly than any other group of people with terminal illness.

Shirley Rose, who underwent therapy for breast cancer almost three years ago, says: "From the moment people know you have cancer, they avoid you."

Undoubtedly a part of this is due to the fact that the very word is frightening and gives rise — against all logic — to the feeling that it's contagious. People know that this is not so, but cancer has assumed the proportions of a curse, and they shy away from the sufferer.

There is the additional embarrassment of not knowing how to act or what to say to the sufferer although in some cases experts wonder if this isn't a blessing.

Dr. Edith Kubler-Ross, who has worked intensively with the terminally ill and two years ago lectured at the Hebrew University, once asked participants in a seminar to describe the emotions they would feel if they were confronted with a 28-year-old mother of two suffering from terminal cancer.

Their answers ran the gamut of negative reactions: anger, frustration, depression, embarrassment and grief.

"Now think," said Kubler-Ross, "just how you, as that young woman, would feel if you were surrounded by people who were projecting these emotions all the time."

But most of all, according to Kaplan, avoidance is due to the need to protect oneself from pain.

"Being emotionally close to someone who dies is a painful thing, and many people try to avoid being too involved."

At weekly sessions at Hadassah, patients ranging from children with leukemia to aged patients with other forms of cancer meet with their families and the staff psychologist. Here they can talk freely without feeling the need to protect others or fearing rejection. They discuss their anxieties, their depression, their feeling of isolation, their needs. Those who have shared these sessions all say that they have found them invaluable coping aids.

THE PROBLEMS that come under discussion are as varied as the life situations of the patients.

How does a mother cope with the feeling that she is neglecting her healthy children while devoting so

much care to the one with leukemia? How does she handle the jealousy of the child's brother or sister whose bone marrow was not a close enough match for a transplant, while another sibling, who was a close match, is cast in the role of hero and lifesaver?

How does a 12-year-old girl whose hair has fallen out handle the problem of wearing a wig?

How does mastectomy affect the marriage? How much or little of the truth about your illness do you tell your spouse? Your children? Your parents and siblings? Your friends?

The list of subjects that underline the degree to which serious illness affects the life of the patient and his or her environment is endless.

One middle-aged woman spoke of her relief in discovering that everyone in her situation feels about the same.

"I have cancer. I'm still functional. In that I'm pretty close in situation to a number of people I know who have had massive coronaries."

"But the reaction of people to cancer is not the same as if you'd had a heart attack. Most people will cheerfully discuss heart attacks and intensive care with the coronary patient, but if you say 'I have cancer,' they freeze."

But psycho-oncology doesn't stop at dealing with the patient and the family. One aspect is the therapeutic value for the medical staff of the department.

"These people, doctors and nurses, are like soldiers on the front line," says one specialist. "They work intensively for months, even years, with people who are in this medical situation. They too need supportive therapy, help in not letting the so-frequent disappointments affect their own mental health."

At Hadassah there are regular sessions for the staff of the oncology department.

"The important thing that is emerging from all these groups," says a medical staffer, "is the feeling that we are all in this together, patients and medical staff."

ACCORDING TO Kaplan, group therapy sessions with the patients contribute to the doctors' understanding of the life-structure of each patient and help them see which members of the family are stronger and more supportive, and which may require additional help.

Doctors say that these factors are not always obvious. For instance, at the moment of discovery of cancer in the wife, it is often the husband who shows great strength, while she herself may be completely shattered.

But, in the long run, she braces herself to face the issue, while he becomes exhausted and depressed over the situation.

In general, doctors note, most women demonstrate greater ability to cope with serious situations over the long term.

But most important of all, they say, is the need to "bring cancer out of the closet."

Although heart disease, kidney failure, liver disease and even traffic accidents account for more fatalities than cancer, the public is still not ready to accept cancer as just one more serious illness.

"This is what we want to accomplish," says a senior staff member of Hadassah's oncology department. "We want the patient, the family, friends... everyone to know that there is nothing to whisper about in discussing this most frightening and serious illness."

"It is a matter of education and of enlightenment," and some of our heroic patients are doing a lot to help bring this about."

HISTORIES, usually "histories," of intelligence agencies tend for obvious reasons to be spotty, inaccurate and anecdotal. The agencies never release papers (though some, as in the case of Nazi Germany, can become available after defeat in war) and agents rarely spill beans in "real time." Reminiscences, with agents as with other mortals, tend to be selective and often inaccurate, with anecdotes featuring in central roles.

Intelligence agency histories often focus on failures, which receive publicity, rather than on successes, which normally don't.

This history of M16 by West, a military historian and journalist (not usually a good combination), suffers from all of the above but comes off in the end rather well.

A lot of people, and not all of them smile, foolish or in KGB pay, seem to have talked to West. And this volume deals, all said and done, with a period between 40 and 75 years ago. Not too much from those days can still legitimately be regarded as relevant to the current security of the British state.

West provides a clear picture of how M16 was structured and operated.

Inevitably, he focuses on M16's operations before and during World War II, illustrating them with specific episodes and stories.

He outlines the agency's pre-WWII home structure and its foreign tentacles in the "Passport Control Offices," and Claude Dansey's parallel Z-network — both of which collapsed like a ton of bricks during the late 1930s and in 1940 as Hitler rolled up Europe.

In any case, argues West, they had not amounted to much to begin with.

IN THE LATE 30s the M16 stations, which doubled as passport and visa offices, were in much of Europe inundated with consular duties as hundreds of thousands of Jews clamoured at the door to flee the growingly threatening atmosphere on the Continent. So the spies, issuing visas, had little time left in which to spy. And besides, the desperation of the applicants and the circumstances rapidly opened the door to corruption, as some M16 officers began a brisk trade and accumulated small fortunes.

**M16, BRITISH SECRET INTELLIGENCE SERVICE OPERATIONS 1909-45** by Nigel West. London, 1983. Weidenfeld & Nicolson. 266 pp., £9.95.

**Benny Morris**

In Prague, in 1938 a pivot of the European crisis, the British station head, Harold Gibson, found that the small Passport Control Office staff in December received an average per day of "60 letters... (sent) 75 letters, (received) 60 telephone calls... and approximately 110 visitors" — all seeking visas.

In nearby Vienna, head of station George Berry reported 2,500 visa applications a month.

The "cover" of passport control in some hotspots thus turned spying into a rather marginal occupation.

M16 also suffered from the disadvantage of coming up against rather efficient opponents — the Abwehr, SD, and other German intelligence and security agencies — who were operating nearer home and had support often from pro-Nazi minorities.

And successive M16 stations simply preventing comparison over a number of years, and is more concerned with methodological problems than with analysis. Nevertheless, the primary conclusion, that defence takes up to one-quarter of the GNP is of central importance. While this is the largest portion of GNP consumed by defence in the world (Egypt spends less than 10% of its GNP on arms), Israel is only the seventh largest "third world" importer of arms. Syria, Libya, Saudi Arabia, India, Egypt and Iraq each import more weapons.

As indicated in its title, the purpose of the *Yearbook* is to foster the causes of arms control and disarmament. The numbers of missiles and bombs, as well as their costs, are in themselves eloquent statements of the illogic of the various military confrontations taking place around the world. Yet the volume is weakest in its analyses of the failure of arms control to date. For example, the discussions of Soviet proposals to limit nuclear weapons in Europe fail to note that a principal Soviet goal is the separation of Europe from the U.S. nuclear guarantee. These proposals would lead to a complete withdrawal of

AS CAN be expected, Israel is featured prominently, although the conflict between Britain and Argentina is given far more space than the war in Lebanon. Israeli arms imports and exports are listed in detail, and a brief appendix on the economic impacts of the Israeli arms industry is included for the first time. Unfortunately, this section is limited to 1980 figures.

Most of the chapters include numerous tables, figures and technical notes. Such seemingly insignificant details as the difference between a U.S. B83 bomb and a WWI warhead, or the ground tracks of U.S. and Soviet reconnaissance satellites, are discussed. In the section on space, photographs from civilian satellites show airport runways in Los Angeles and recent changes in the Soviet missile launch

facilities in Tyuratam. The level of technical detail included in the SIPRI Yearbook may surprise many readers, particularly Israeli ones, who are very security-conscious and accustomed to a high level of secrecy. SIPRI excels at the collection and presentation of data and has computerized and classified information from hundreds of sources around the world. Unverified or questionable information is indicated as such, although over the past few years the reliability of the published data has greatly improved.

**WORLD ARMAMENTS AND DISARMAMENT: SIPRI YEARBOOK 1983** by the Stockholm International Peace Research Institute (SIPRI). London, Taylor and Francis Ltd. 681pp. £26.00.

**Gerald Steinberg**

Falklands/Malvinas conflict, recent developments in chemical and biological warfare, the military uses of outer space, and Soviet and French arms exports.

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THE PUBLICATION of this, the third and last section of the new translation of the Holy Scriptures, is cause for celebration. For one thing, it is a very good rendering indeed, done with loving care, and amply annotated in all cases where the difficulty of translation and ambiguity of language make it necessary to apprise the reader.

For another — as the publisher's brochure puts it — this is the first time in 2,300 years that a committee of Jewish scholars has completed a translation of the Bible into the language of the day, and applied the findings of modern archeology and biblical scholarship in translating the original Hebrew text into contemporary literary English. The last time such an event took place was 23 centuries ago, when the Tora was translated into Greek in Alexandria, Egypt. According to legend, the task was accomplished by 72 scholars in 72 days — hence the name *Septuagint*.

The new translation has taken a bit more time to complete. Commissioned by the Jewish Publication Society of America, it has been more than 25 years in the making. The first section, *The Tora*, was published in 1963, with Professor Harry Orlinsky as editor-in-chief; Professor H.L. Ginsberg of the Jewish Theological Seminary headed the editorial committee of the second volume, *The Prophets*, which came out in 1978. The committee of translators for *The Writings*, which was set up in 1966, comprised professors Moshe Greenberg and Jonas Greenfield (now both of the Hebrew University) and Professor Nahum Sarna of Brandeis University.

ACCORDING TO the translators, the entire gamut of biblical interpretation — ancient and modern, Jewish and non-Jewish — has been consulted, and whenever possible the results of modern study of the languages and cultures of the an-

## The Good Book

**THE WRITINGS (Ketubim):** A New Translation of the Holy Scriptures According to the Traditional Hebrew Text, Third Section. Philadelphia: Jewish Publication Society of America, 624 pp. \$10.95 (leather-bound \$17.50).

cient Near East have been brought to bear on the biblical word. A special effort was made, too, "to convey something of the directness, the simplicity and the uniquely Israelite expression of piety that are so essential to the sublimity of the Hebrew Bible."

However, the translators readily acknowledge that in the case of many passages "our as yet imperfect understanding of the language of the Bible or what appears to be some disorder in the Hebrew text makes sure translation impossible." Hence the notes, where alternative renderings are sometimes offered. Emendations of the text are not offered, however, and notes are kept to a minimum.

*The Writings* in this rendering contain numerous changes of concept and nuance from earlier translations. "Vanity of vanities... all is vanity," of the King James Version and the Revised Standard Version of 1952, is now translated as "Utter futility... all is futility." (*The New English Bible*) offers "Emptiness, emptiness... emptiness, all is empty," while *The Good News Bible*

(1976) would have us recite "It is useless, useless... Life is useless, all useless." One tends to agree with Professor Sarna, who judges the new version to be a truer rendering of the author's intention, even though it may be less literal.

More illustrative, however, is the rendering of verse 10 of the seventh Psalm. *The King James Version* has "He who probes the heart and kidneys;" the *Revised Standard Version* offers "Thou who triest the minds and hearts"; the *New English Bible* speaks of "Thou who examinest both heart and mind"; and in *The Writings* this is rendered as "He who probes the mind and conscience."

THE NEW J.P.S. translation of *The Writings*, and of the Holy Scriptures as a whole, has many things to recommend it. It is a brand-new translation based on the received Masoretic text, whereas most other English renderings were essentially revisions of earlier translations; it is presented in modern literary English while retaining the imagery of the Hebrew; it uses the findings of modern biblical scholarship and archeology; and it has the approval of representatives of the main wings of organized Jewish religious life in America — Orthodox, Conservative and Reform.

The Jewish Publication Society of America, which is to be congratulated on the impressive completion of this enormous undertaking, has since its foundation in 1888 served as a non-profit educational institution devoted to Jewish culture. It has published some 800 titles totalling nearly eight million copies, and dealing with Jewish history, religion, literature and culture. It is justly regarded as the leading publisher of quality Jewish books in the English-speaking world.

T.H.B.

## The hammered sickle

THE LAST decade has not been kind to the Soviets in the Middle East. Ejected from Egypt within a couple of years of Sadat's coming to power, they sought to find new friends in the area and tried a number of temporary marriages; yet with a shifting array of allies, friends and clients among the constantly changing cast of political leaders, they have seen their influence in the region reduced, ignored or simply pushed aside.

The U.S. has played a large part in this process, not just because of its friendship with Israel, but also out of a desire to increase its own influence and safeguard sources of oil and trade markets. The successful attempts of Kissinger and others to keep the Soviet Union out of the peace-making process between Israel and her neighbours contributed to the Soviet Union's failure here.

At the same time, many Middle Eastern states have become increasingly aware of the advantages accruing from relationships with these two Great Powers, as well as with the European powers, and have learnt how to play one side against the other to their advantage. In particular, they have realized that, while the Soviet Union gives them economic, military and political help, they themselves are very well able to resist the corollary of such help, political alignments

**SOVIET POLICY TOWARD THE MIDDLE EAST SINCE 1970** by Robert O. Freedman. New York, Praeger, 500 pp. No price stated.

David Wasserstein

with the donor. The limits on the ability of the Soviet Union to impose her political ambitions on allies and clients in the area, as Freedman points out in this useful work, now in a revised and up-dated third edition, are fairly tight. Russia cannot, in general, employ military force to encourage agreement with her policies in these states; the experience of Afghanistan, above all, underlines the truth of this argument, and not just for the Soviet Union.

AS A RESULT of this situation, Soviet policy in the Middle East since 1970 has been largely one of reacting to events and processes which she has been unable to influence or guide. This lack of maneuverability lies at the base of her apparently weak position in the area. Although Russia has been outspoken in her support for different Middle Eastern regimes and freedom movements, she has not been able to win any permanent clients here, and indeed seems now

to be in a weaker position than 12 years ago.

Nonetheless, Freedman argues, the Soviet Union harbours long-term ambitions for far greater influence. These are justified both in general and in narrow terms. Russia sees herself as the standard-bearer of world revolution, with a responsibility towards those in the region who are working towards that end. More narrowly, Soviet interest in the Middle East is conceived and presented as the legitimate concern of a state which borders on large parts of the area.

However, the conflict between communism — with its atheism and its economic theories — and Islam is a problem of great significance. Although frequently blurred or glossed over by one side or the other in the interest of good relations, it is a permanent source of potential discord, exploited whenever necessary by the Middle Eastern partners in these relationships. In this sense, opposition to the West, whatever form this takes, has to be regarded as a sufficient commendation for a Middle Eastern regime in Russian eyes; the internal policies of such a regime, towards communists and other leftists, become of little import to the Russians. Here, as elsewhere, Russia's interests as a world revolutionary power give way before her interests as a state. □

EDNA HERBER is reported to have said that "if the Texans hadn't invented themselves, then someone else would have had to do it." Certainly everyone seems to love their bigger-than-life heroes and Texans, as a group, are just a bit bigger than anyone else. It is for this reason if no other that DeBrett's, long the arbiter of position in England, and known to those whose names appear there as simply "the Book," has turned its attention to the peerage of the Lone Star state. The word peer, of course, comes from pair... and it implies equals... but as usual, some are simply more equal than others.

One of the first things that is apparent from a glance at the roster of Texas peerage is that it is divided into two sections: Who you are and what you are. These distinctions are sometimes obscured by the facts of marriage but in general hold true. There is a peerage of blood that dates back to earliest pre-state Texas, to the old blood, and to the heroes of the emergent state. If you qualify there, then you don't need money. You are.

The other peerage is based on wealth, and there are plenty of Texans who score well in that area. A few years ago when *Town & Country* magazine started to compile a list of Texas millionaires, it found it would need an entire issue just to mention their names. In the end, it limited the list to those with \$30m. or more. The list, headed by the Hunt family in Dallas with some \$8b. to its name, still took up half the magazine.

BUT THERE'S more than wealth involved here. There's presence. The Texans are the original "if you've got it, flaunt it" people, and one might say they've got more of almost everything than their wealthy counterparts in other places. More money, more panache, more sheer cheek — in fact the only thing they don't have more of is modesty. This combination makes for amus-

ing anecdotes, and one junior executive at Dallas's Neiman and Marcus department store tells of the Texan who looked at a window display showing a bathtub-sized martini glass stuffed with cashmere sweaters in colours imitating a real martini, cherry and all. He walked in and said "I'll take it." When she pointed out that there were more than a hundred sweaters in the glass, he still insisted. "But they're not all the same size," he argued. "Wrap it up, lady," he barked. "You give me the sweaters, I'll find the women to fit them."

But the strongest of the Texas peers are those who have combined the old names with the new wealth. Many of the pre-state heroes lost all they had in the Reconstruction period after the Civil War, for Texas was a Confederate stronghold, and many of the great fortunes of today were made during that "everything goes" period. Nor are modern Texans ashamed of the robber barons who founded their fortunes.

Hugh Best has done a good job of outlining the marriages and occasional adoptions that have welded the descendants of the Heroes of the Alamo and San Jacinto with the new money. Best's eye is sharp and he points out that even the famed Yturria family owes its lineal descent to the adopted son of Jose Yturria, a boy of Scots parentage. Not one drop of the old Spanish blood flows in the veins of the modern Yturria millionaires but the pride of name still holds. In

THE FIRST *Taller* was launched in 1909, and provided an outlet for the liberating pens of Swift, Addison and Steele. In the post-World War I world, *The Taller* presented and represented in word and image the gatherings of the well-established, the well-groomed and the well-heeled — in short "society" at their association dinners, their garden parties, their charity and hunt balls. But the world has since changed, and "society" became an amorphous conglomerate of trends, well-known for being well-known. Their heroes are the jetsetters, the rock-pop and punk-stars glorified by gaudy DJs and gushing P.R. men, in whose realm having slept with Mick Jagger is as good as, if not better than, a title. Their is a world of four-letter emotions and life has become a never-ending party to the recording of whose glossy trivia *The Taller* is now dedicated.

This *white face* was initiated by Tina Brown, who took over the editorship of the weekly in the same month that Mrs. Thatcher took over Great Britain. "At last we live in a world where we can suck people again," crowed Lady Hartwell. Miss Brown set out to transform *The Taller* "from a dowdy dowager into a delicious debutante" spouting the credo of flaming youth where nothing succeeds like excess. Tina perceived that excess was the society's *raison d'être* and to hell with all into the party — the deb's and the Eurotrash, the sporting and the morning. She discovered that "young society is now almost per-

manently airborne, longhauling it to the Sydney social season in January, to Alaska for the salmon fishing in July, the Manhattan cocktail circuit in November...while the erstwhile fun people at Cowes Week and the Dublin Horse show now head for the glitzy zones of Long Island instead." All this requires money to be exchanged for fame, however transient. That's where the paparazzi come in, even if the party itself was "wall-to-wall nobody."

SHE DESCRIBES golden watering holes such as the island of Mustique in the Caribbean (prop. Colin Tennant, who owns a 300-room hide-out in Scotland), where Princess Margaret displays her libido around Oliver Messel's mini Taj Mahal with her current flame.

Next, we move to the Scottish highlands where everybody has a fling and where Hugh Cawdor, the 6th earl and 24th thane, has his cash safely stashed in the bonnie bonnie Bank of Loch Lomond. Then we get a series of cameos: Serge Gainsbourg, "who owns up to an anal

## Lone stars

DEBRET'S TEXAS PEERAGE, by Hugh Best. New York, Coward-McCann, 385 pp. \$25.00

D'vora Ben Shaul

fact you can find Texans who can prove, or almost prove, descent from almost all of the great names of Texas history including General Sam Houston, and William Travis who commanded the Alamo in the battle against Mexico's Santa Anna. Legend has it that Travis compelled his men to vote for a fight to the death or surrender by drawing a line on the floor with a piece of charcoal and asking those who would fight to step over the line. According to the story 179 men chose to fight to the finish, and the 180th man, too badly wounded to walk, asked his companions to carry him over. The only Texan hero without descendants was Will Austin after whom the capital is named. The "father of Texas" was a bachelor.

Although Texas is the source and the homeland, Texas millionaires peers are to be found almost everywhere else today. They come back like "swallows to Capistrano" whenever there's an event that merits their presence. Their peripatetic behaviour makes this book a must for fashionable hostesses wondering just who they are. From the palaces of oil-rich sheikhs to the stately homes of England, these brash Americans must now be included in the invitation list.

One of Best's most informative sources was Betty Ewing, social correspondent for the *Houston Chronicle* who has covered the lives of the Texas peers for 25 years. No relative of the Ewings of *Dallas* television fame, she is nonetheless grateful for the series. "No one was sure how to pronounce my name," she says. "A Scottish professor in college called me 'Miss Urine' and my nephews made that into 'Aunt Pee-Pee.' Now everyone knows how to pronounce Ewing, and although I deny it,

Jews have done well in Texas, and the social registers are full of names like Grossman and Sheinberg. Sidney Sheinberg, a Grossman on his mother's side, controls MCA Inc. Called "E.T.'s grandfather," Sheinberg's enterprises grossed \$1,328,988,000 last year. Texas has also produced another

they're sure I'm straight off South-fork."

## Tattle tales

LIFE AS A PARTY by Tina Brown. London, André Deutsch, 168 pp. £6.95.

Wim Van Leer

April Ashley, conceived in a moment of chromosomal indecision, started life as George Jamieson, who, in the fullness of time, became a table-wiper at Lyons Corner House. After a humiliating stint in the Royal Navy, which had little use for his mincing ways, he emerged from the twilight of sexual ambiguity with the aid of Dr. Burou of Casa-blanca. "Can you imagine how I felt?" cooed April. "I had become this ravishing creature... A celebrity by night, unemployable by day."

She married the Chief Scout's son, Lord Rowallan, for whom she was the fulfilment of a lifetime of repressed transvestite fantasy. Students of her speciality will find it in *April Ashley's Odyssey*, a New Journalism novel, "a camp *Tristan Shandy*, that captures all the vitality of its subject..." Oh to be in England now that April's there.

ANOTHER chapter is devoted to those who grub in Grub Street, a vignette of Hugo, a columnist who appears to be an update of Godfrey

BACK IN Dallas, during World War II, when I was a co-ed getting "corns for my country" dancing with soldiers at USO dances, it was common for a sorority sister to slide up between dances and whisper, "The one in the commandos, do you think he's a MOT [member of the tribe]?" A long analysis would ensue while we decided if the man who had caught her fancy was Jewish or not.

Interestingly enough, during the weeks while *DeBrett's Texas Peerage* has lain on my desk waiting to be reviewed, a number of friends have asked a similar question. "Are there any Jews in the book?" The answer is yes, there have always been Jewish peers in Texas and there are a lot more today.

The early state's galaxy is studded with names like Isaac Samuels of the San Jacinto Battle, David Kaufman, an early legislator. Some genealogists have it that Maria de Jesus Curbello, one of the greatest names in Texas, was the daughter of Marranos from the Canary Islands. They maintain that she herself never knew the secret so well buried by her ancestors.

Jewish peers are to be found in abundance today, and it has been said that if one were to capture the guests at a Temple Emanuel bar mitzva in Dallas, one could raise enough ransom to pay the national debt. Liberal tax laws, made possible by the oil rights held by the state, brought entrepreneurs to Texas after the First World War, and vast fortunes have been made — many of them Jewish.

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DESPITE their gift for prominence, Texans have never forgotten how to laugh at themselves, and it's the twinkle in the eye that wins them their place wherever they go. A favourite Texas story is of the cattle baron who sent his daughter to a fancy finishing school back East. The girl was miffed at the casual way she was treated and called her father, to express her misery. "These people don't seem to know who I am," she complained.

The cattle baron suppressed a chuckle and asked, "Well, just who is you, honey?"

Whenever a Texan gets out of line his peers are always ready to ask "Just who is you?" □

Winn of yore. "Although his prose style is 75, his age is 38...his dress trying to denote the aristocratic reach-me-down tradition — hence the goose-shit green trousers and deafening tweed jacket." His domestic relations are a shambles: his weekly column sings the praises of the enduring qualities of family life. His closet-homosexuality is hidden by his strong ridicule of "homosexualists," in solidarity with his misogynist media-chums, Gerry, Henry and Freddie, "Arabists to a man" (in a manner of speaking).

"They are *Old Arabists* (the PLO is far too sweaty), deriving their convictions from a wistful desire to dress up in a caliban and share a tent in the desert with a beautiful Bedouin boy. Being an Arabist is also a good excuse for being anti-Semitic." Meanwhile Hugo pours out his putrid trivialities.

For outrageous ostentation, the Baron and Baroness di Portanova take the cake. Ricky inherited \$20 million for starters, after a legal battle masterminded by Roy Cohn of Joe McCarthy fame. Today he is reputedly worth 30 times that much. Sandra, his wife, is "not just a baroness but a raven-haired physical extravaganza flashing with designer labels and diamonds, her walk-in wardrobe a frothing cavern of taffeta and tulle." Her suitcase usually contains 150 bottles of vitamins. At their Acapulco residence you can waterski on the swimming pool. "My jewels are from Paris," sighed Sandra as she tried on a new Valentino dress, "my shoes are from London, my dress is from Rome. I feel very

EEC tonight." There is no doubt that at this level the man who pays the Piper-Heidsieck calls the domestic tune. The Baron has his own winning ways: "Ricky won't take any calls before midday... Ricky drinks only Dom Perignon... Ricky will never go to another man's office... Ricky never stays long in winter climates..."

As the saying goes, one should sell one's last pair of trousers to be rich.

THE FINAL chapter, from which the book takes its title, is a brilliant exercise in racy condensation in the tradition of Tom Wolfe. Subtitled "The life and death of a gossip columnist," it tells the story of inadequate, pint-sized, working class, gay Timothy Scallow's journey on the media roller-coaster from a Gainsborough (Lincs.) semi-detached to his death by overdose in a Melbourne hotelroom. "He was tiny, like an exotic fly with shiny hair, darting nose and sparkling malicious eyes. For five years he whirled around on the fringe of fame, bringing it to a thrashy irrelevance. Wherever there was a free sausage or a glass of champagne he would buzz down, circle each group and immortalize it with his stinging. He was a star-maker for the also-rans, a Boswell for the B-list, who slipped out into the Fleet Street mainstream and drowned..."

I look forward to the day when Tina Brown will find a subject more worthy of her scalpel than the see-through, soap opera lives of this glittering horde. □



Texas peer Lyndon Johnson

peerage — the world of entertainment, art and politics, and lays claim to such citizens as Howard Hughes, Joan Crawford, Walter Cronkite, Jinx Falkenberg, Lyndon and Lady Bird Johnson and a host of others.

In connection with political clout, one of the articles of Texas's voluntary incorporation in the Union gave it the right to divide itself into five states by a simple majority vote in the Texas legislature. This would literally flood Washington with senators from the Lone Star States, and, although the right has never been exercised, Texas has threatened to use it whenever it felt the federal government was getting out of line.

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